ARCHITECTURE

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The Liberty Memorial, Kansas City

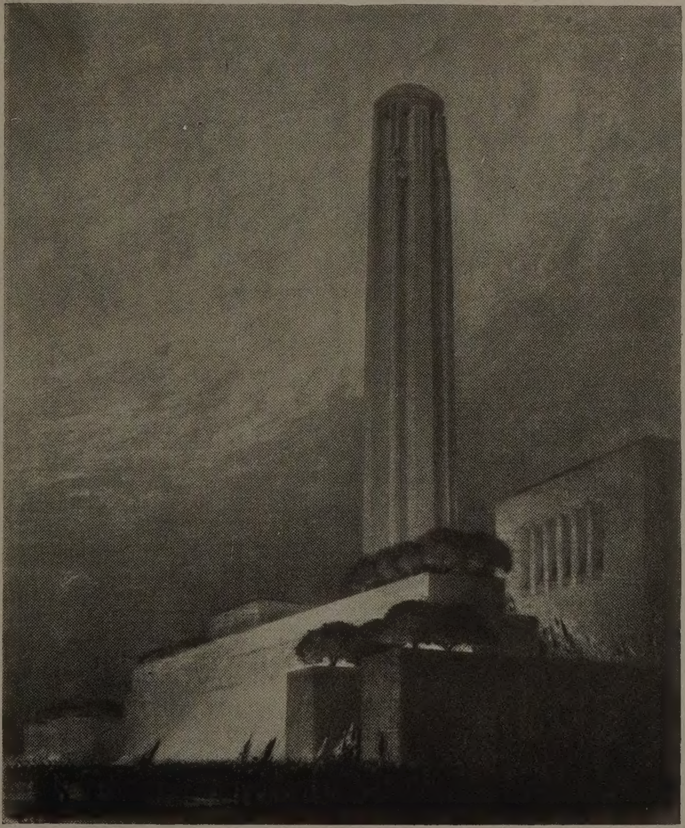
By Henry H. Saylor

H. VAN BUREN MAGONIGLE, ARCHITECT
WITH THE COLLABORATION OF
ROBERT AITKEN
D. PUTNAM BRINLEY
JULES GUERIN
F. LYNN-JENKINS
EDITH MAGONIGLE

ON Armistice Day, November 11, 1926, the President of the United States dedicated the Liberty Memorial in Kansas City—"In honor of those who served in the World War in defense of liberty and our country."

By reason of its geographical centring and because of the breadth and scope of its conception, the Liberty Memorial is likely to take its place as America's greatest symbol of remembrance commemorating her efforts "to make the world safe for democracy." Those who have brought it into being refuse to call it a "war memorial"; it is rather a beacon and a warning—an altar held high in the skies upon which is to burn perpetually a flame of sacrifice, kindled by those who served.

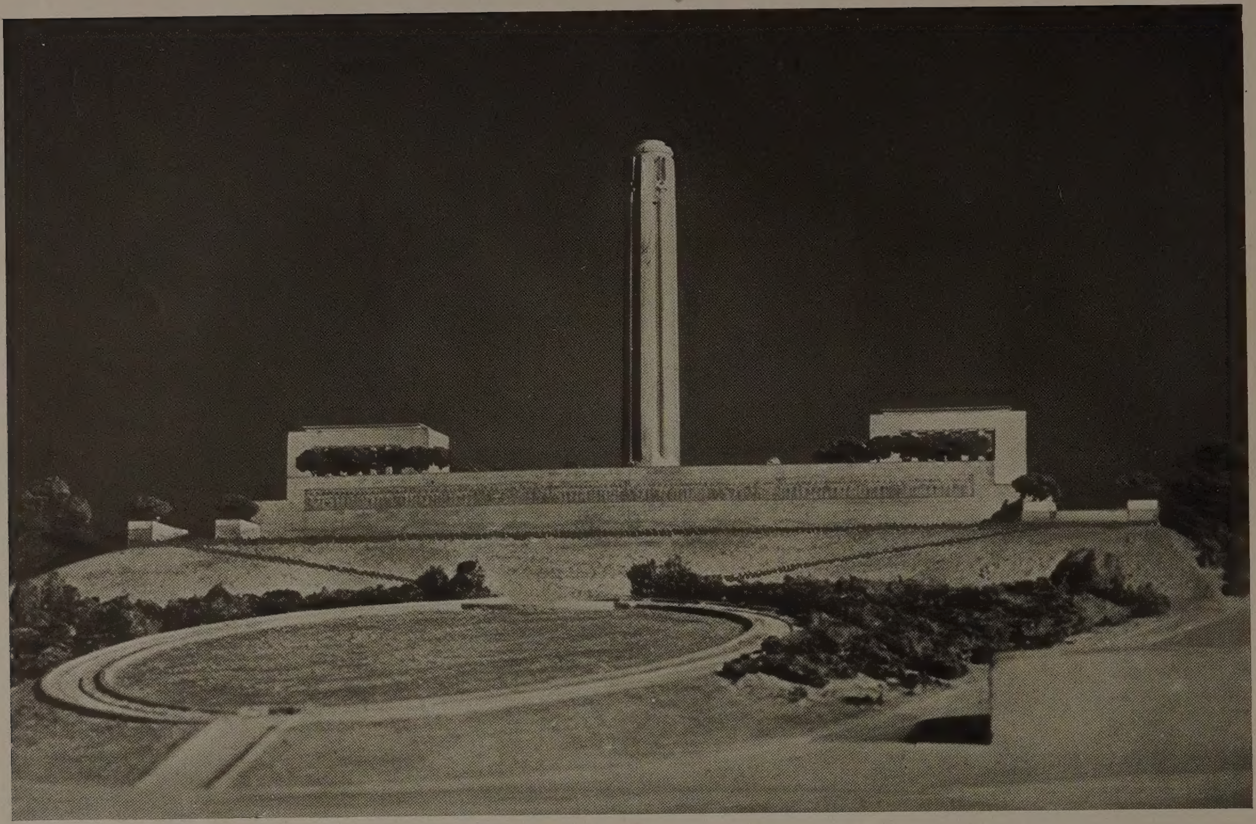
True to the fundamental principles of monumental conceptions, the Liberty Memorial, throughout its development from the stage in which it was adjudged the winning design in a large competition, has steadily approached the essential simplicity of its present form. In his development of the design the architect has progressively cut away the architectural verbiage that tended to obscure the simple truth of his statement. One after another of the accepted conventional attributes of a monumental structure was cast aside, as a sculptor cuts away the mere marble to reveal the essential form that is hidden within. A comparison of the competition design with the executed work shows something of the extent to which this simplification was carried.


From the drawing by Hugh Ferriss

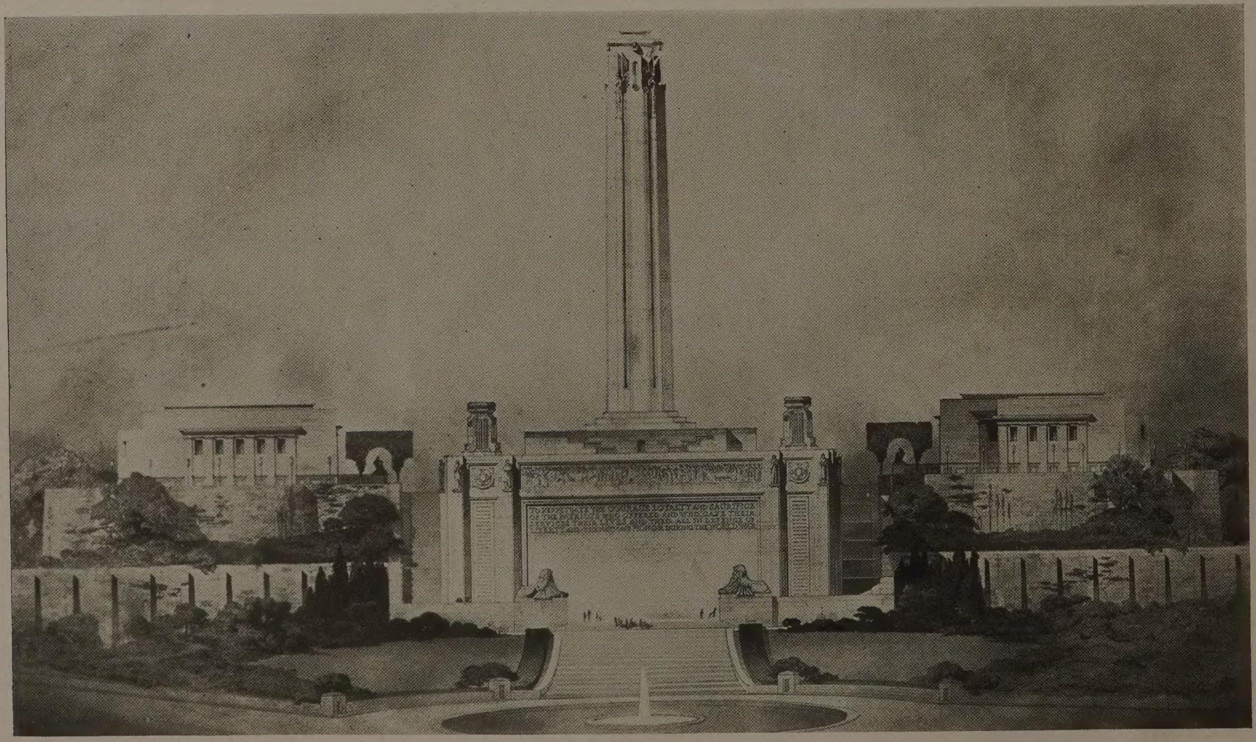
In its primary elements the memorial consists of a censer held high upon a shaft; a wide base, upon the retaining wall of which is to be carved a frieze; two small buildings; two great sphinx-like figures; and a mall.

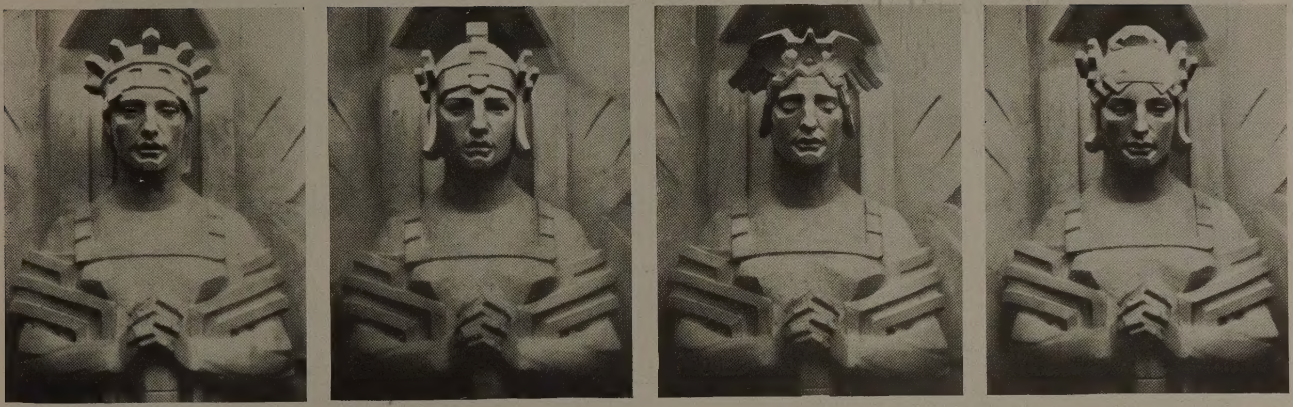
The memorial stands high upon a plateau that looms above the railroad gateway to the city. It is not a monument that one has to seek out; the visitor to Kansas City, or even the casual transcontinental traveller, cannot miss this altar held high—"a pillar of cloud by day, a pillar of fire by night."

In examining the elements of the conception in further detail, the great shaft itself first claims attention. It could not have come into being in its present form without much of the architectural heritage that has come down to us from the past, yet it could not have been done in any previous age nor by any people of the past. It had to be the dominant element of the



The North Front, as it will appear when the foreground grading and planting is completed. This is from a photograph of the final model. It is interesting to compare the extreme simplicity of the final design with the competition drawing of the same front, shown below

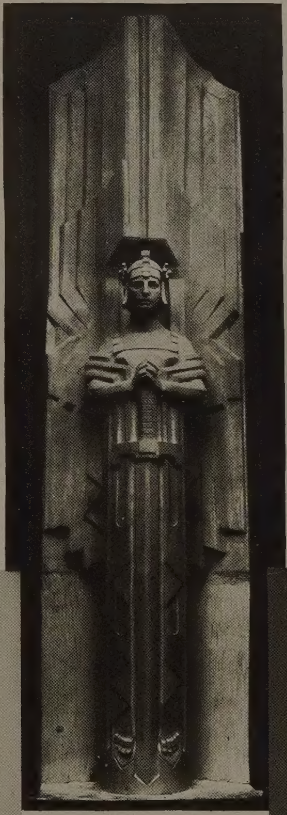




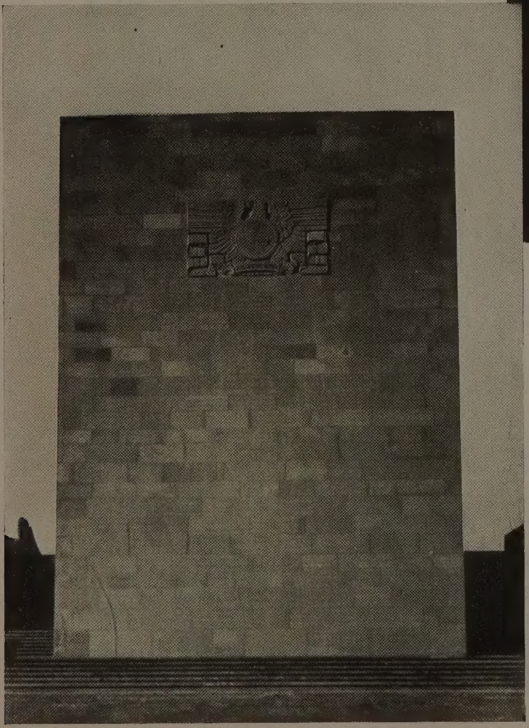
From Robert Aitken's models of the heads of Patriotism, Courage, Sacrifice, and Honor—the four figures at the top of the shaft, upholding upon the tips of their wings the censer bearing the sacrificial flame

design, it had to reach high into the air, yet it had little apparent weight to support. Its verticality had necessarily to be emphasized by vertical shadows—stronger shadows than any mere fluting could have produced, because of the distance from which the shaft will be seen. Its form, while bearing aloft the great censer, had to spell aspiration rather than support. The result speaks for itself. Cylindrical in form, but cut away to show four engaged secondary shafts, it has the entasis of a Greek column and the aspiration of the Gothic shaft, yet without recalling the architectural vocabulary of either. The engaged secondary shafts flower at the top into the four winged figures of Courage, Sacrifice, Patriotism, and Honor (Robert Aitken, sculptor) bearing the censer aloft on the tips of their upstretched wings.

The second great element of the memorial is the frieze, a low bas-relief which has not yet been cut and for which the drawings and models are still in the making. Far out at each end of the frieze, which is four hundred feet long, starts the procession of civilization, coming down through the years to present-day America—the meeting-place of East and West, the heir of all the ages.

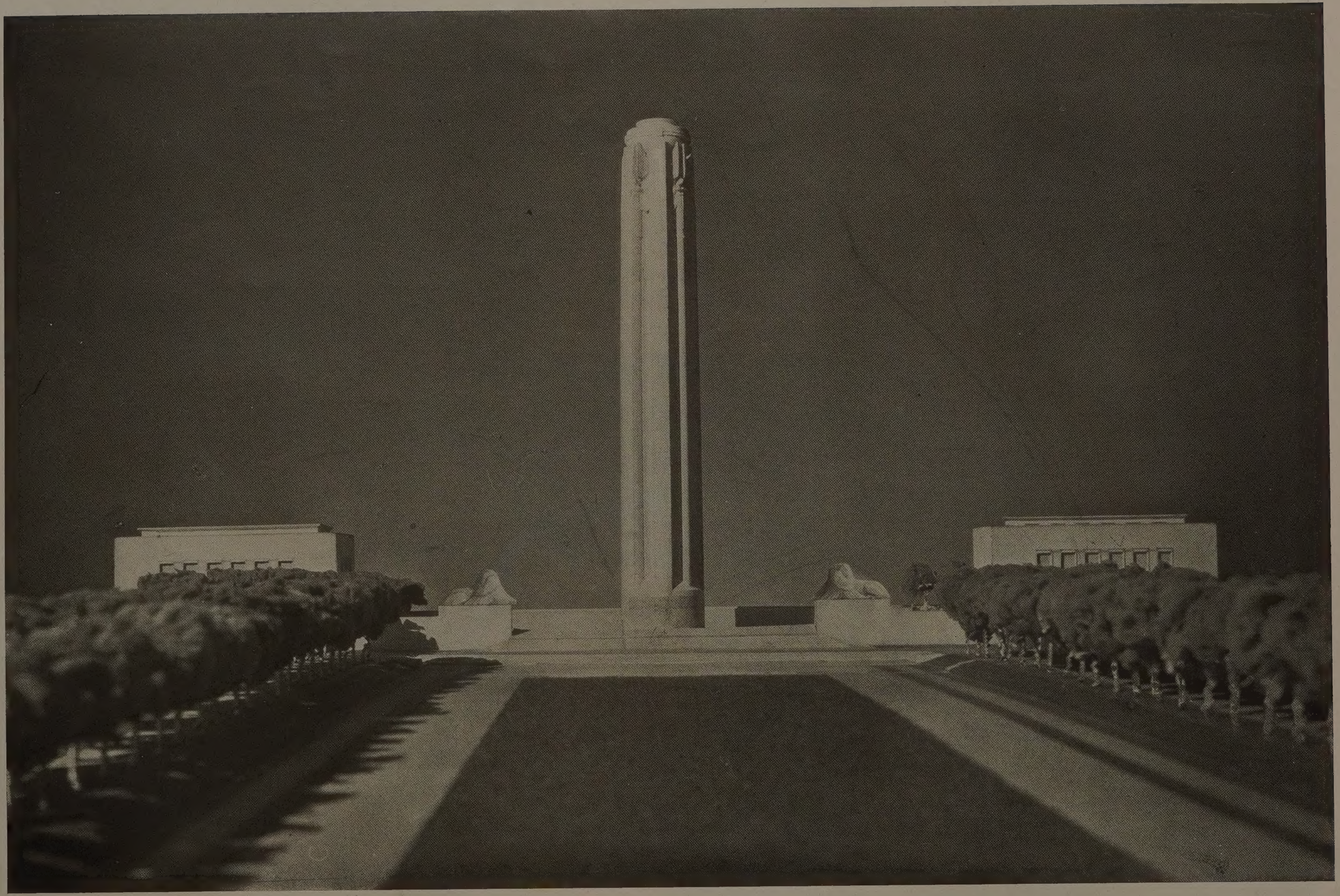


Courage, one of Robert Aitken's winged figures, photographed from the model

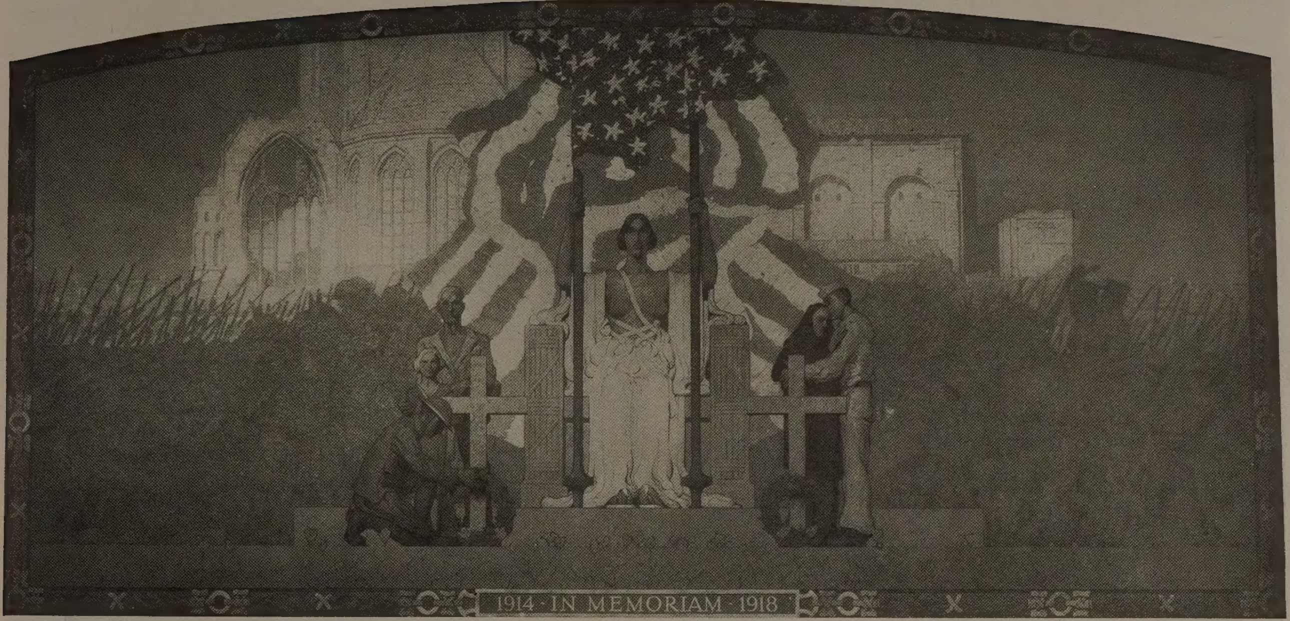


The severely restrained rear end of the Flag Shrine; the decoration upon the other building is the State seal of Missouri

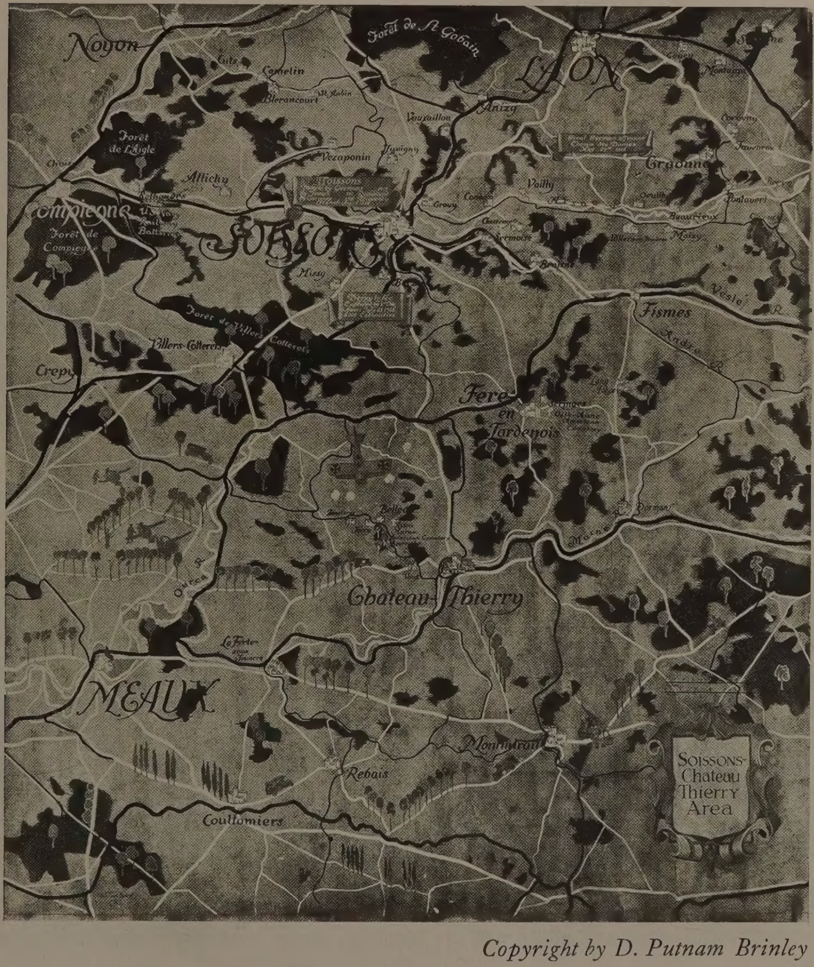
Looking across the front of Memory Hall, the easterly building, at evening



The South Front, approached by way of the Mall. The illustration is from the final model, satisfactory photographs having not yet been secured



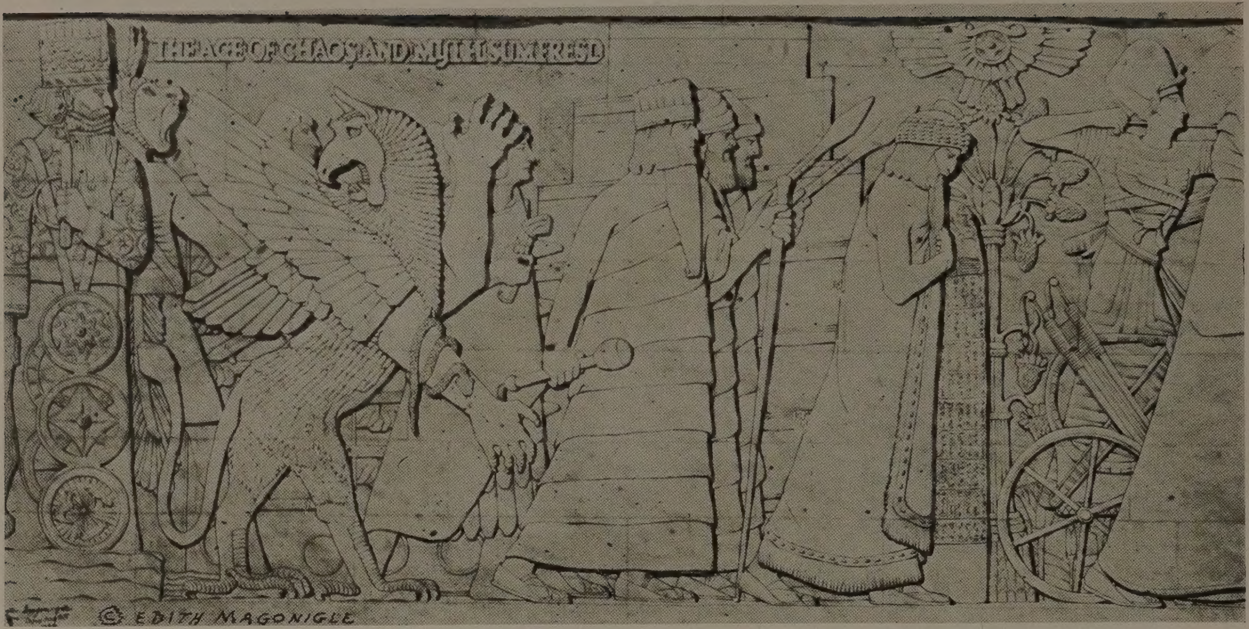
Jules Guerin's mural painting for one end of Memory Hall. It has no definite title, but might be called "A Vision of the Allies." The seated figure, of course, is Victory; in the foreground the poppies of Flanders, in the distance the ruined Cathedral of Audenard



One of the panels from Memory Hall, the sides of which are lined with D. Putnam Brinley's decorative maps of the war areas

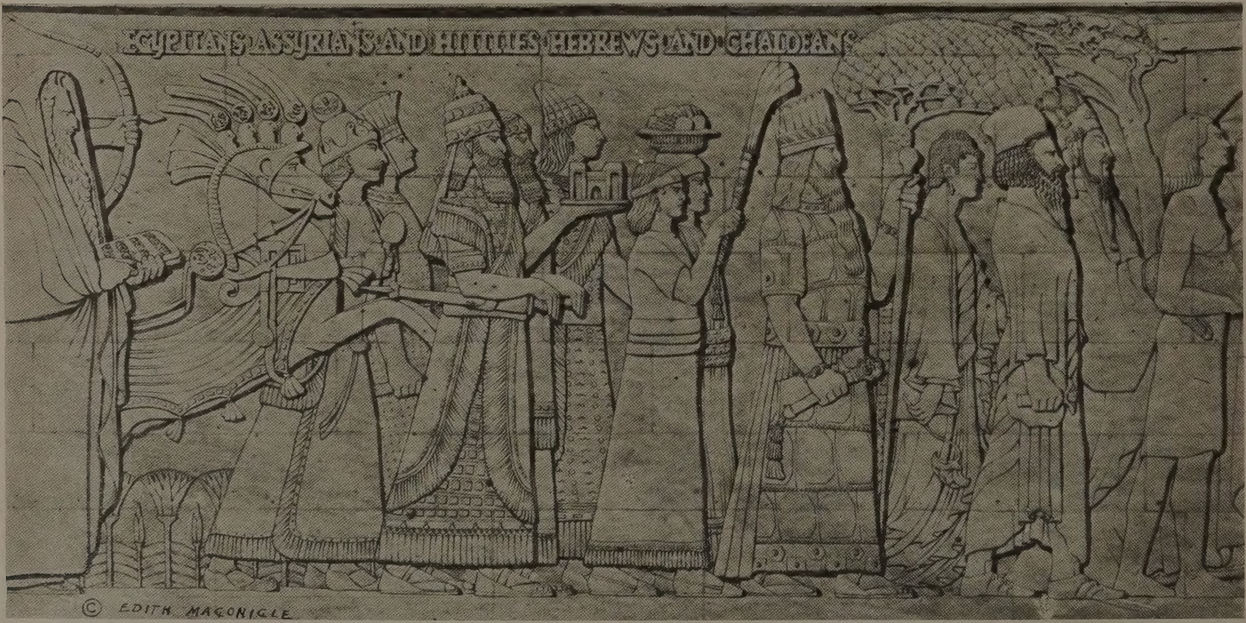
These maps have the double merit of being accurate historical documents, based on Government records, in addition to their decorative quality

Copyright by D. Putnam Brinley

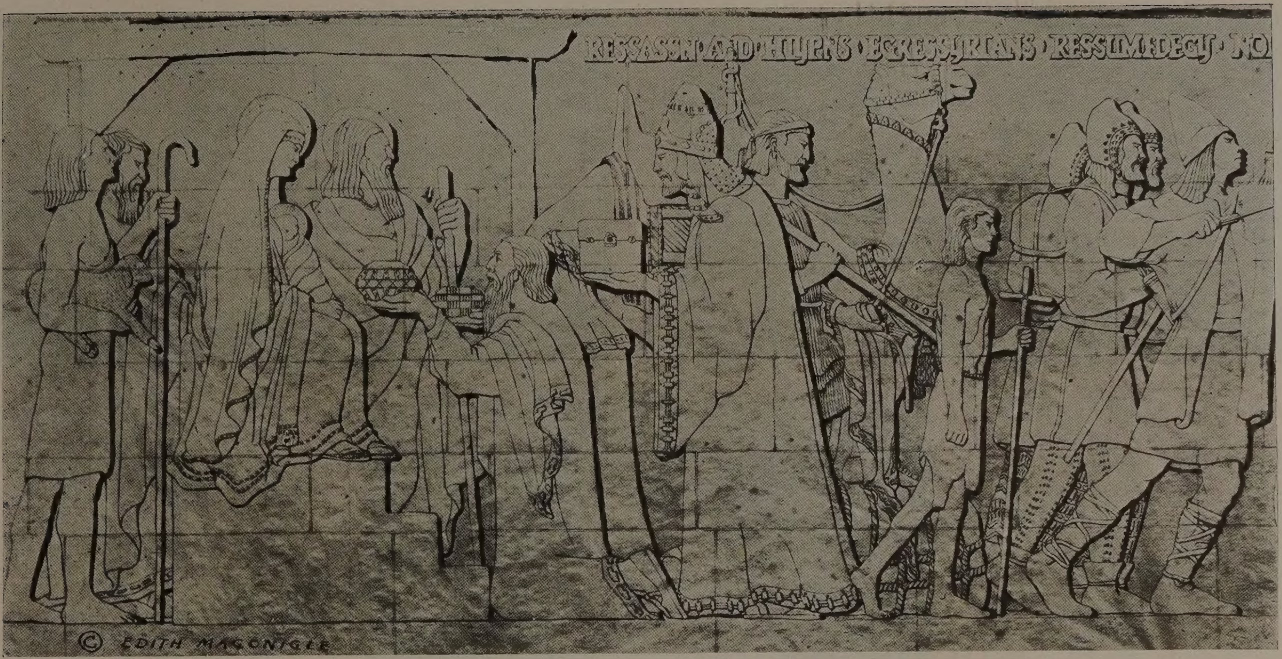


At the easterly end of Mrs. Magonigle's great frieze, is Marduk; next to the right, Gilgamesh, the Mesopotamian Hercules; the Dragon of Chaos; the Sumerians; Eannatum; Sargon I, with Naram Sin, his son, and his chief counsellor. Behind these figures is the seven-storied Ziggurat, the type of the Tower of Babel. Then appear Hammurabi, a great lawgiver; and Rameses the Great

Two streams of mankind meet here under the wings of the Spirit of America, and immediately above there towers the great shaft and its symbolic flame. The frieze has been described in some detail by Mr. J. Munroe Hewlett in the *Journal of the A. I. A.*, and it well repays careful study, but in the present connection I can do little more than show its relationship to the other elements of the memorial as a whole. There is an uncanny inevitability about the frieze and its arrangement, however, that I cannot pass without mention. It is evident that it has been studied as an integral element of the architecture, not as applied sculpture. It must

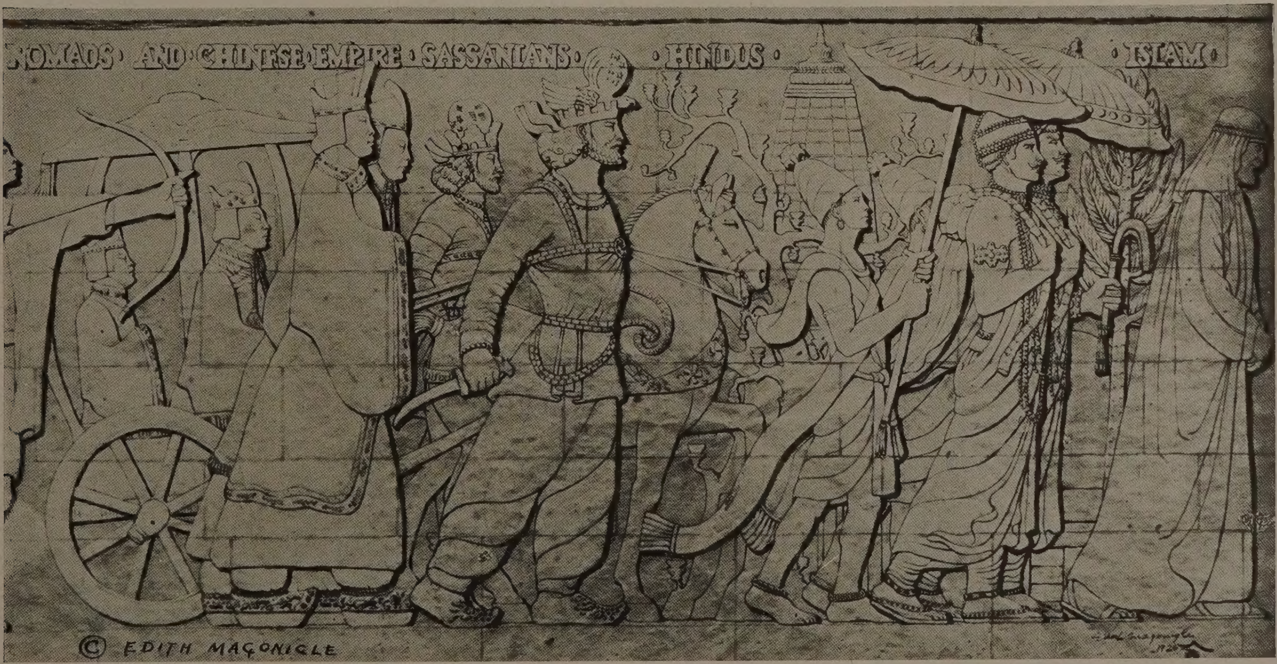


Moses; a Hittite prince; a Philistine; two Assyrian monarchs; Tushratta, King of Mitanni; Nebuchadnezzar with two attendants, typifying the Neo-Babylonian Empire; Gautama Buddha; Cyrus the Persian; bringing us down to the Nativity, shown at the top of the following page

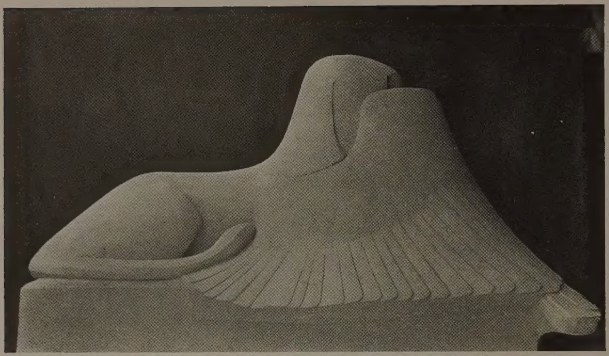


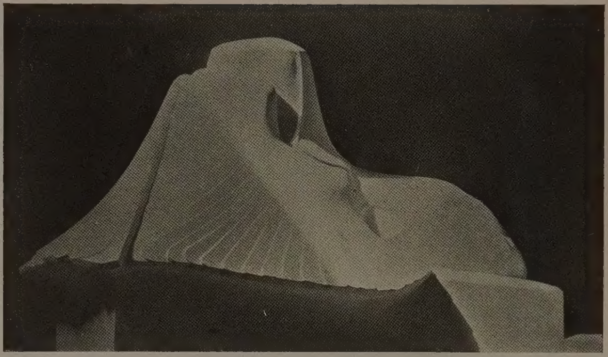
The Nativity is the accented point in the long easterly half of the frieze, showing the Child, Mary and Joseph, the shepherds and the adoration of the Magi, with a camel-driver with camel bearing gifts. The young St. John the Baptist goes on from the group to preach the coming of the Messiah. The last figures represent Nomads and the Indo-Scythians, leading to the panel below

have been *drawn*, studied, and restudied in its spacing—as much a part of the whole as the shaft or the base itself. In a word it *is* architecture rather than an embellishment of architecture. From out of chaos and myth at the far eastern end come the peoples of the East in a long procession, culminating in the Nativity at Bethlehem. From out of the West come the Pharaohs, Solon, Pericles, Alexander, Scipio, and Cæsar, reaching the Crucifixion. These two dominating events in the history of mankind form perfectly logical accents in the long procession—rest-points between which the two streams more rapidly converge to America of the present day.



The Han Dynasty in China; Persians; the Sassanian Dynasty; India, represented by Harsha and Vikram-Aditya, their attendants carrying the sacred umbrella; in the background are the Sikhara-temple, the stupa, and the flowering tree of life; Muhammad the prophet, founder of Islam





The sphinx-like guardians of the shaft, photographed from the models. That on the easterly side, facing west, represents The Future; the figure facing back east typifies Memory, its head hooded, its face, like that of the other, veiled with its great wings

The two buildings, facing in toward the shaft from the east and west ends of the great base, serve an obvious purpose in the mass design, and provide a flag shrine and an auditorium for patriotic meetings. The former, at the west, with the American flag dominating its far end, contains the flags of the Allies, the banner of the War Mothers, regimental flags of Missouri, and a collection of war relics of various kinds. The eastern building, called Memory Hall, contains Jules Guerin's mural painting at the far end, while the entrance is flanked by bronze tablets bearing the names of Kansas City's sons who made the supreme sacrifice. Panelling the remainder of the hall are decorative maps, painted by D. Putnam Brinley, showing not only the sphere of action of our army and navy abroad but the training-camp areas here and in Canada and the whole convoy system.

On the south the memorial is approached through a wide tree-lined mall, in contrast to the high wall of the north front. Flanking the Memorial Court, as one enters from the south, are two great sphinx-like figures, minor accents in the scheme of the whole, but to my mind elements that contribute something that cannot be measured. That facing west symbolizes The Future; that facing back to the east, Memory, and the face of each creature is veiled by its wings. I do not know where Mr. Magonigle got his conception of these great, mysterious, brooding presences. He doesn't know himself, and if not he, then no one knows, for he alone conceived them, drew them, and modelled them finally at quarter size.

This desire upon the architect's part to express an idea in sculpture seems to me significant of something beyond that. The Greeks, expressing themselves in forms that they carried to the last degree of refinement, had such an instinctive feeling for the three dimensions that their sculpture and their architecture became indissolubly bound together. Their structural forms were above mere mathematics. They developed the entasis of their columns, pitched these inward to suggest stability, cambered their long horizontals to avoid any suggestion of sag, eschewed all geometric curves in their mouldings. All of this was done because of their keen perception of form, the form controlled by the intellect.

The Liberty Memorial shows much of this same intellectual refinement. Its long north wall, bearing the frieze, is cambered, and every jointing line of the stonework, together with the whole floor of the Memorial Court and the broad south steps, follows that camber. The copings of the two buildings have a corresponding variation in their horizontal lines. The entasis of the main shaft is obvious, but there is also a batter to the long wall and to the walls of the two buildings—always the refinement that follows a highly developed feeling for pure form as contrasted with geometrical mass.

At night the high-held censer shows its ghostly sacrificial flame. The great shaft, illuminated about the guardian figures, blends into a mysterious, shadowy darkness below. Driving up the side of the mall your headlights pick up the sombre, sphinx-like creature, Memory, facing back to the east but veiling its eyes with its great stone wings from the sights that Memory would not look upon again. Your lights slowly swing across that brooding symbol, in the long sweep of the curve. Did those wings start to open, and then close again? High above you gleams the torch:

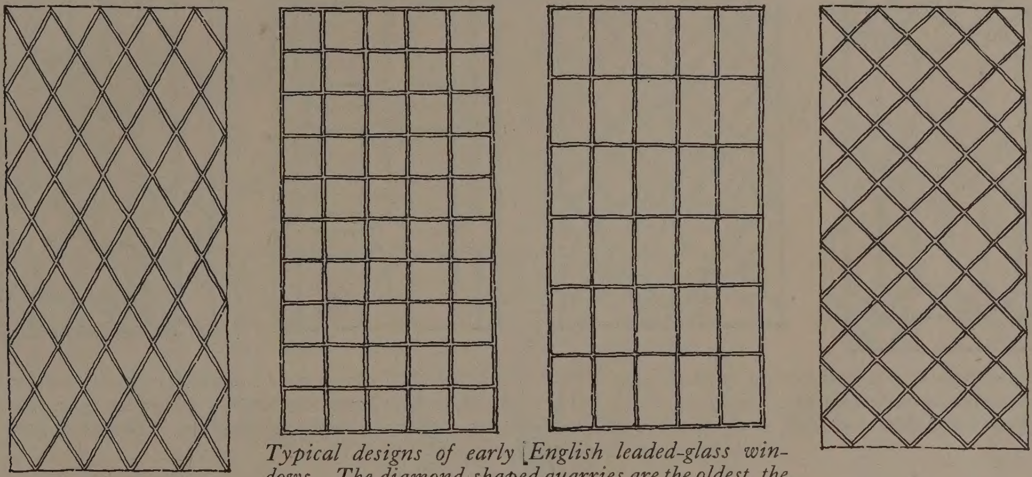
> "We are the dead—
> To you from failing hands we throw
> The torch; be yours to hold it high."

Old English Leaded Glass

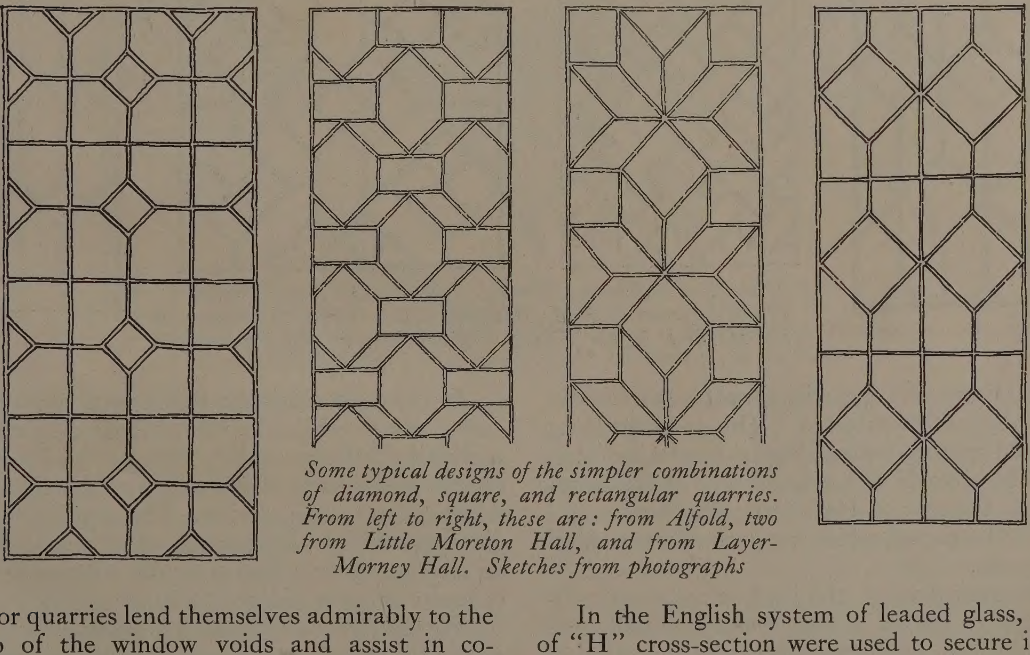
By Thomas E. O'Donnell, A. I. A.

Assistant Professor of Architecture, University of Illinois

THERE is a charm about the old English leaded-glass window not to be met with elsewhere in architecture. Whether found in the modest little cottage, the larger city residence, or the rambling country house, it seems always to be in harmony and scale with its surroundings. The small units or quarries lend themselves admirably to the breaking-up of the window voids and assist in coordinating the window with the larger wall areas.



Typical designs of early English leaded-glass windows. The diamond-shaped quarries are the oldest, the small squares next, followed by the oblong rectangles set vertically. Sketches from photographs

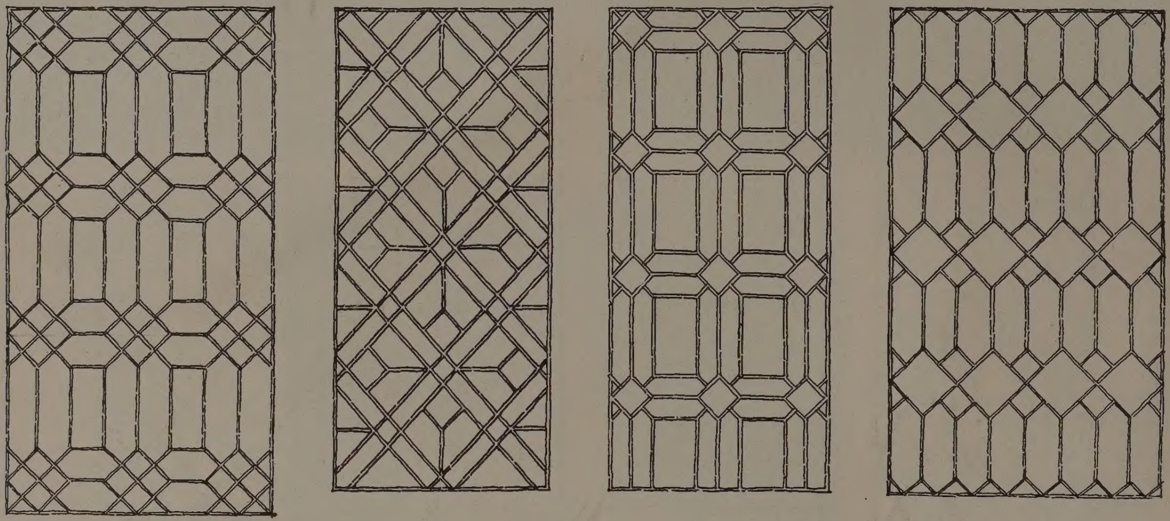


Some typical designs of the simpler combinations of diamond, square, and rectangular quarries. From left to right, these are: from Alfold, two from Little Moreton Hall, and from Layer-Morney Hall. Sketches from photographs

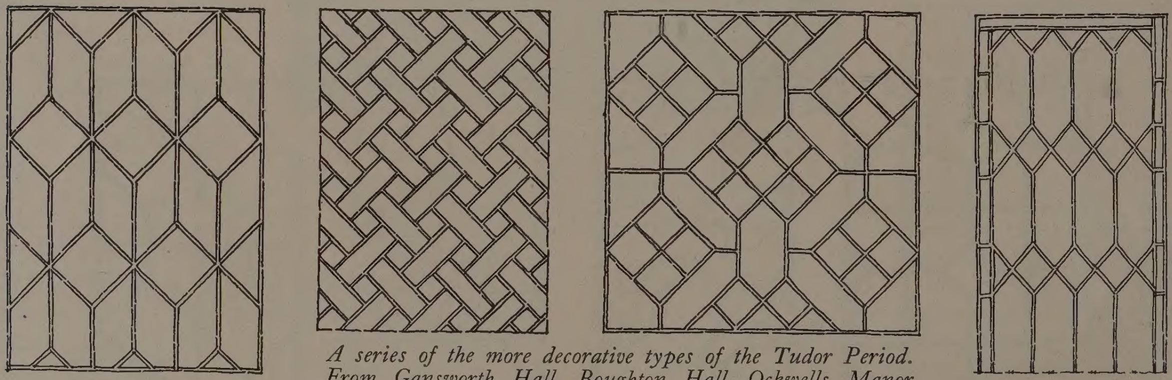
The modern practice of filling windows with large sheets of plate glass is one of the most unpleasant things to be met with in architectural design, especially in residential work. The window, unbroken and unrelieved by interesting tracery of leaded line, or at least small wood muntins, has the effect of a chilling void. Technically, because of its transparency, glass alone in a window gives no sense of protection or comfort. The lead caming gives it some feeling of solidity and the suggestion of a screen over the opening.

In the English system of leaded glass, lead cames of "H" cross-section were used to secure in place the small panes of glass, called quarries. In the earlier work, the ends of the cames were fitted directly into the masonry of the window opening. In these the quarries were small and diamond-shaped. In later work, small square quarries were often used, and were sometimes set diagonally so as to imitate diamond quarries, although they were more commonly set with horizontal and vertical division lines. Still later these small square quarries were replaced by larger rectangles, set vertically.

The next step was to combine the square and variously proportioned rectangular quarries in designs which ranged all the way from the simplest to the more complex and decorative patterns. The accompanying sketches of lead tracery designs show examples found in Alfold, Little Moreton Hall, Layer-Morney Hall, Compton Wynyates, Gansworth Hall, Ockwells Manor, and others of the same period, which are generally typical of old English work.



Lead-glazing patterns typical of the Tudor Period in England. There is here a tendency to use smaller quarries in more decorative patterns. From left to right, these are: from a commonly recurring type, two from Little Moreton Hall, and from Compton Wynyates. After Garner and Stratton, "The Domestic Architecture of England During the Tudor Period"

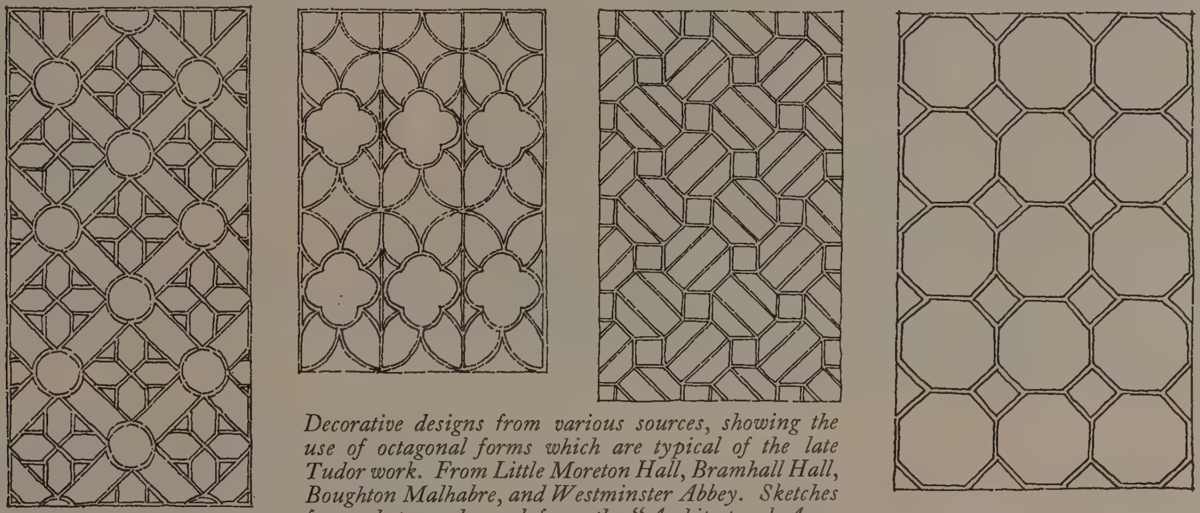


A series of the more decorative types of the Tudor Period. From Gansworth Hall, Boughton Hall, Ockwells Manor House, and Upton Court. After Garner and Stratton

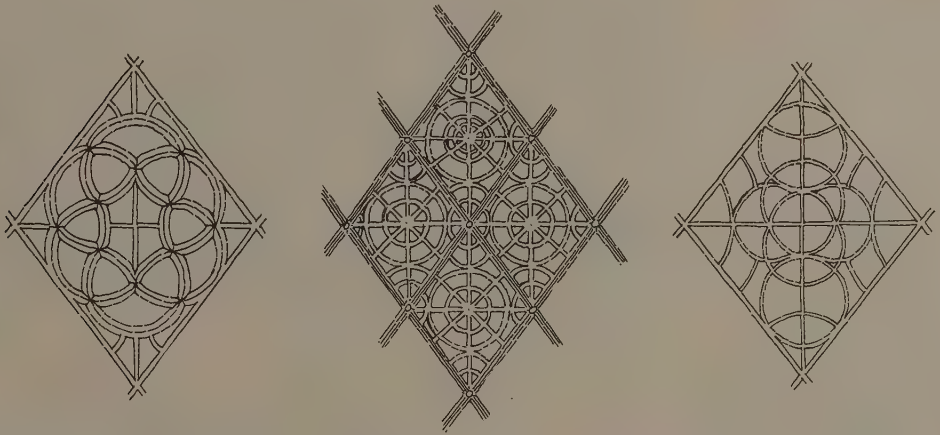
In the older fixed work, the lead cames were comparatively heavy, having a face about one-half inch wide. But, in the sixteenth century, casements of wrought iron came into use. In order to lighten the load to be carried in this casement sash, there was a tendency to make the leading as light as possible. Also, in the more complex geometrical designs of this period, lighter and more flexible cames were necessary. This made possible the working out of many beautiful and decorative patterns in which curved lines were introduced, opening up a field for a whole new series of leaded-glass designs. The examples shown here, from Bramhall Hall, Little Moreton Hall, Oxburgh Hall, and Glynn Court, are worth noting.

In the early work the cames were generally bent in such a manner that adjacent quarries caught the light at a slightly different angle, thus producing a sparkling effect. Not a little of the charm of the old leaded windows is due to this quality. The sagging of the leaded glass, due to age, added to this effect, hence old work has an interest about it that is wholly wanting in new work; it seems to grow old gracefully.

With casement windows it is possible to ventilate the rooms within by opening a section of the window. But, in the older work, which was set directly into the masonry, some other means of ventilating was necessary. This was accomplished by making some of the quarries of pierced sheet lead, or cast lead with open work. Although most of these have perished, a few, however, have been preserved. Some very intricate and beautiful patterns come down to us. Some very interesting geometric designs are to be found at Hampton Court Palace, at Croscombe, and in the Somersbury Farm House. These pierced-lead quarries were set in the window in place of the regular glass quarries, where they produced a decorative spot in the design, as well as served a useful purpose.



Decorative designs from various sources, showing the use of octagonal forms which are typical of the late Tudor work. From Little Moreton Hall, Bramhall Hall, Boughton Malhabre, and Westminster Abbey. Sketches from photographs and from the "Architectural Association Sketch Book"



A unique feature of the old English leaded-glass window was the perforated lead quarry, used for purposes of ventilation. Examples from Hampton Court, from a dairy window in the old Somersbury Farm House, and again from Hampton Court. Sketches from the "Architectural Association Sketch Book"

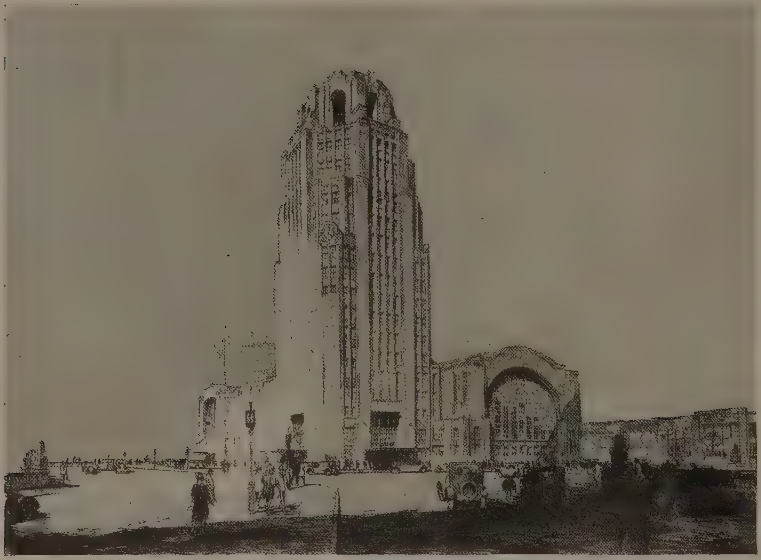
Stained-glass windows had been known in England from a very early period, although their use was confined largely to ecclesiastical work. Stained glass was not used to any great extent in residences, but in many instances its decorative and colorful qualities were taken advantage of for special work. Because of its very nature, stained glass was not suited to most residential work. In churches, where subdued light is not objectionable, and even desired, stained glass served admirably, but in houses, the chief function of windows is to light the interiors of the rooms. Clear glass was best adapted to this purpose, and for that reason became very generally used.

Although there was this tendency to fill most of the window area with clear glass, yet there remained the desire for some color and decoration. This resulted in the introduction of carefully placed bits of colored leaded glass in a field of clear glass. The favorite motif was the use of the coat-of-arms of the family occupying the house.

In Tudor times the windows seem to have been one of the favorite places for heraldic display. In a field of clear glass was set a panel or rondel of stained glass showing the coat-of-arms of the owner in gorgeous colors. Often the coats-of-arms of ancestors and allied families were arranged in a series so as to decorate every window on the main façade of the houses of noblemen. The windows of the great halls and the withdrawing rooms were especially given to displays of this description. When viewed from the inside the heraldic designs stood out clearly in both form and color, and were most effective as elements of decoration in the hall or room.

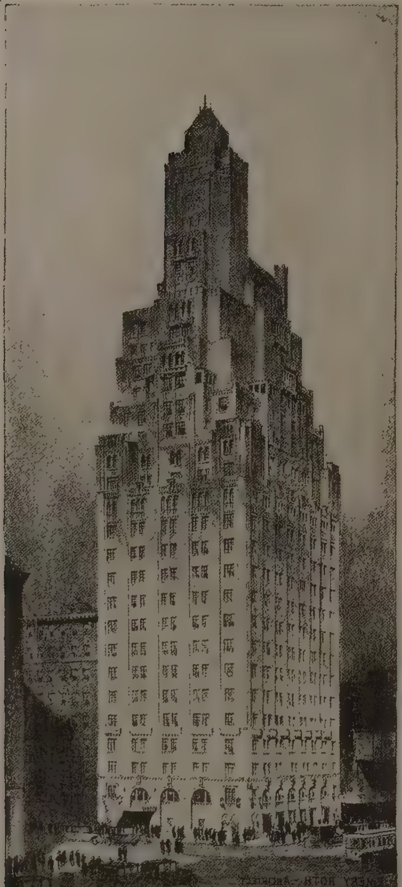
Some such practice, adapted to our needs, would serve to write something of individuality into the house, and make it seem really to belong to the family occupying it.

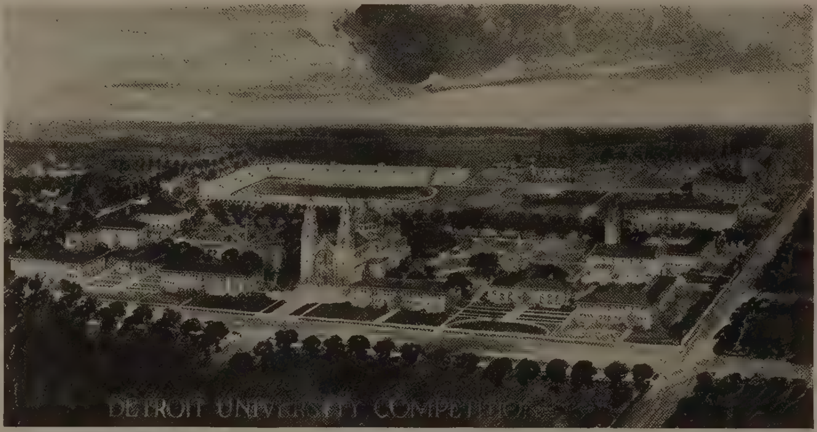
Architectural News in Photographs



Buffalo is to have a new railroad station for the New York Central—the Curtiss Street Station. Alfred Fellheimer and Steward Wagner, Architects

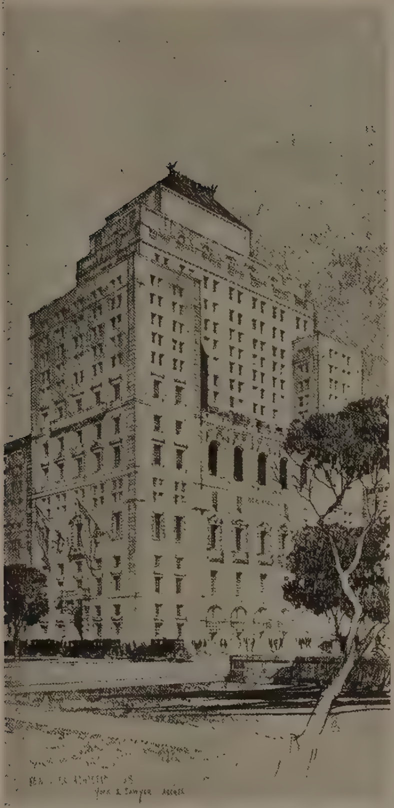
A new hotel for New York City—the Beverly, to be erected at Lexington Avenue and 50th Street. Emery Roth, Architect; Sylvan Bien, Associate



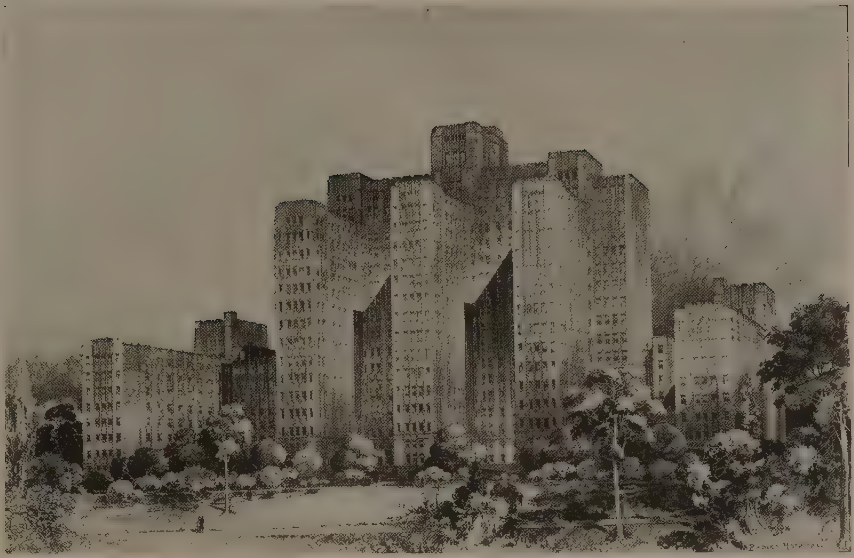


The new campus of the University of Detroit will occupy sixty acres on Livernois Avenue at Six-Mile Road. Malcomson & Higginbotham, Architects

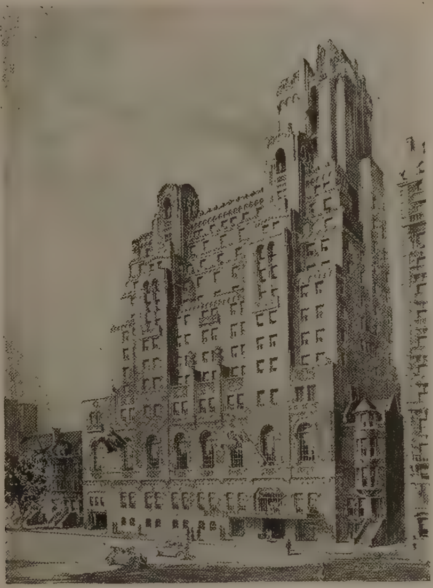
London is facing the problem of St. Paul's. There are those who believe that both it and the Waterloo Bridge will have to be taken down



The New York Athletic Club is to have a new home. York & Sawyer, Architects

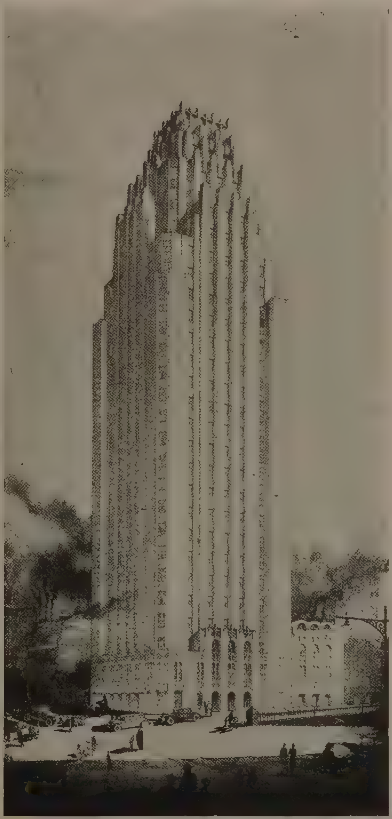


Work is progressing rapidly upon the Columbia Presbyterian Medical Centre in New York. James Gamble Rogers, Architect

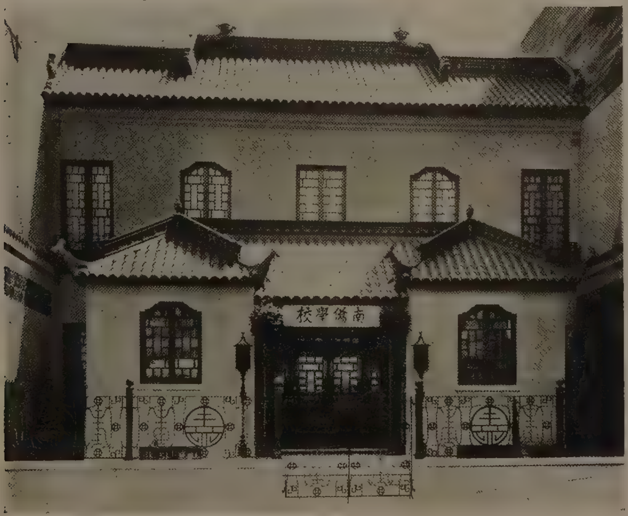


The Level Club, a Masonic organization, will soon occupy its new home on West 73d Street, New York. Clinton & Russell, Architects

The proposed residential hotel for women in New York—Panhellenic House, to be erected at First Avenue and 49th Street. John Mead Howells is the architect



San Francisco has a Chinese School for the instruction of Chinese children, after public school hours, in their native literature and history. Charles E. J. Rogers, Architect



ANNOUNCEMENTS

The Le Brun Travelling Scholarship

THE executive committee of the New York Chapter of the American Institute of Architects, as trustees of the Travelling Scholarship, founded by Pierre L. Le Brun, announces a competition, a programme of which will be issued about December 31, calling for drawings to be delivered about March 1, 1927.

The scholarship in the value of $1,400 is awarded to any architect or architectural draftsman of the United States to aid him in a European trip of not less than six months. He must be not under twenty-three nor over thirty years of age, and shall, for at least three years, have been engaged in active practice or employ as an architectural draftsman, but who has not been the beneficiary of any other travelling scholarship.

All those wishing to enter the competition should arrange at once for nomination by a member of the American Institute of Architects. Blanks can be had from the secretary of any chapter, or from the Le Brun Scholarship Committee, Room 1618, 19 West 44th Street, New York, N. Y.—OTTO R. EGGERS, *Chairman.*

James Harrison Steedman Fellowship

THE governing committee of the James Harrison Steedman Memorial Fellowship in Architecture announces the Second Competition for a Fellowship of the value of $1500, the holder of which is to pursue the study of architecture in foreign countries, as determined by the committee under the guidance and control of the School of Architecture of Washington University.

The fellowship is open to all graduates in architecture of recognized architectural schools in the United States, who shall have had at least one year of practical work in the office of a St. Louis architect, and who shall be between twenty-one and thirty-one years of age at the time of appointment to this fellowship.

Application blanks and further details regarding registration may be obtained upon written request addressed to the head of the School of Architecture of Washington University, St. Louis, Mo., which application forms are due not later than January 14, 1927.

Pan-American Congress

THE Third Pan-American Congress of Architects will be held in Buenos Aires from the 1st to the 10th of July, 1927. At the same time will be held the Third Pan-American Exposition of Architecture. The committee in charge is hoping that since the United States was officially represented at the previous congresses held in Montevideo, 1920, and Santiago de Chile, 1923, the architectural profession of America will be represented again at Buenos Aires.

Changes of Address

Meisner & Uffner, architects, announce the removal of their office to 4189–4199 Park Avenue, New York.

Christian W. Brandt, architect, has moved his office from the Kresge Building to 1016–17–18 Francis Palms Building, Detroit, Mich.

H. Vernon Lee, architect, announces the removal of his studio from 80 Hanover Road, Mountain Lakes, N. J., to 518 Main Street, Boonton, N. J.

Arthur Dahlstrom, architect, now occupies new offices, 206 Architects and Engineers Building, 1200 Second Avenue South, Minneapolis, Minn.

William Pitkin, Jr., and Seward H. Mott, Inc., landscape architects, of Cleveland, Ohio, announce the removal of their office to their new building at 3866 Carnegie Avenue.

Bertram N. Marcus, architect, has opened offices at 58 Larchmont Avenue, Larchmont, N. Y., and would be glad to receive literature from manufacturers in the building trades.

Michael Margolin announces the removal of his office from 383 Jay Street to 105 Court Street, Room 210, Brooklyn, N. Y., for the practice of architecture. He will be glad to receive manufacturers' catalogues.

BOOK REVIEWS

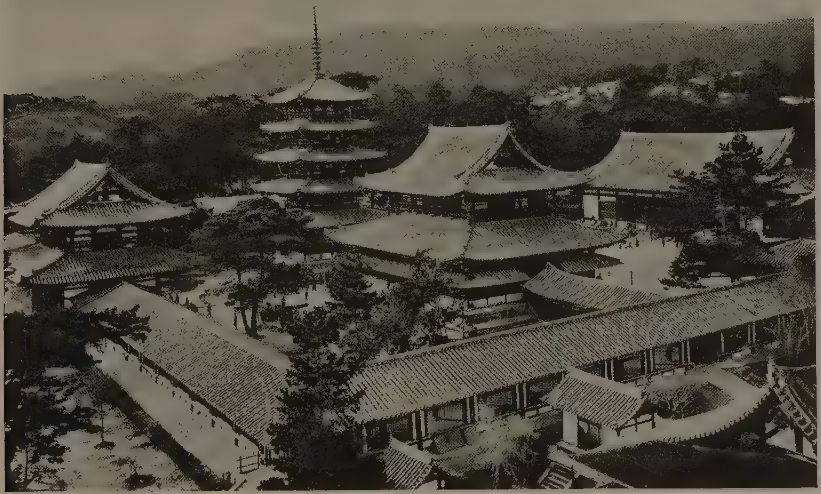
A BACKGROUND TO ARCHITECTURE. By SEWARD HUME RATHBUN, M.A. 395 pages, 5½ by 8½ inches. Illustrated with photographs and diagrams. New Haven: 1926: Yale University Press. $4.

So far as we know, this is the first attempt to stand away and view architecture in its true perspective. It is not a history. It is not a detailed analysis of styles. The author avoids entanglement in the net of distracting detail offered by the monuments themselves. He seeks rather to co-ordinate the causes that have developed architectural expression—racial, economic, religious, social, environmental—and that have bound it up inseparably with the march of civilization. He avoids the by-paths, keeping on the main highroad through Egypt, Greece, Rome, France, Italy of the Renaissance, and England, ending with a chapter on "Possibilities" that sums up the whole and peers keenly into the future. It is a great book. We can think of no one other book so valuable as an introduction to the study of architecture or as a rectifier of vision to those to whom the history of architecture is more or less familiar.

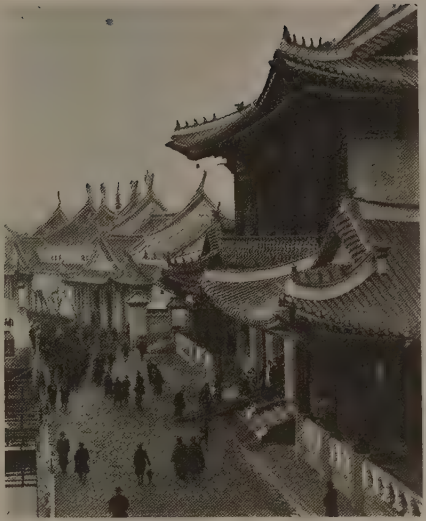
OLD FRENCH FURNITURE AND ITS SURROUNDINGS. By ÉLISA MAILLARD, Attachée au Musée National de Cluny. Translated by MacIver Percival. One hundred and fifty-two illustrations. Charles Scribner's Sons, New York. $7.50.

This is a good reference work for the architect's library, and summarizes with clearness and sufficient fulness the great periods in France.

It deals with interior decoration, including the work of the famous cabinetmakers, and with its numerous illustrations presents the French house from Louis XIII to the Restoration.



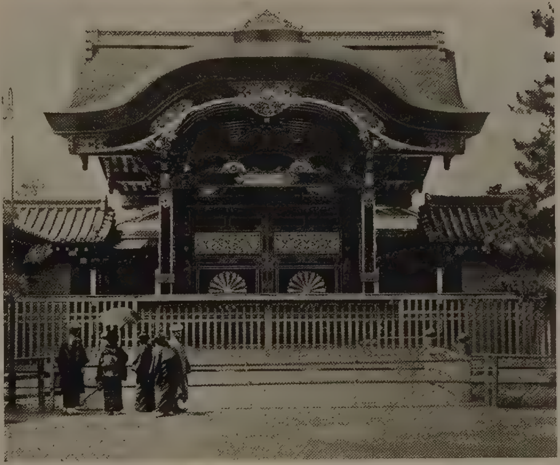
Horyuji or Horyu Temple, the oldest Buddhistic temple in Japan, founded in 586–587 A. D. The temple and its treasures serve as a mirror—about the only one in existence—of the art of the Yamato race



Korean and Formosan Halls in the Peace Exposition at Tokyo. Departing from the architectural atrocities to which Japan has descended in recent years, they retain the distinction of the Chosen and Chinese architectural achievements

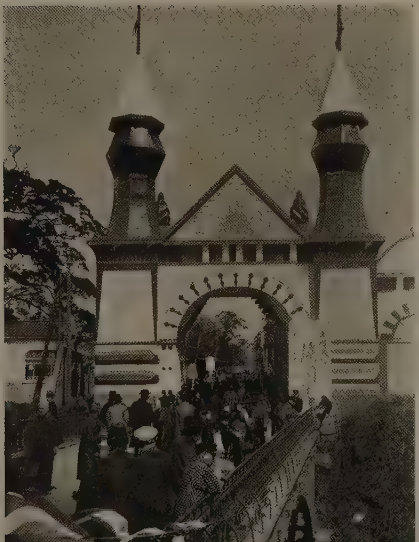
JAPANESE ARCHITECTURE YESTERDAY AND TO-DAY

PHOTOGRAPHS AND CAPTIONS BY K. ADACHI

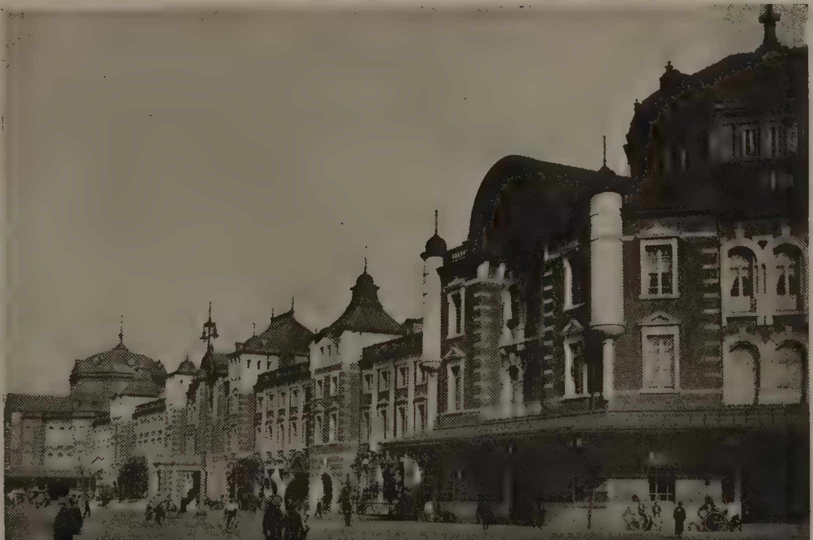


Honganji, Kyoto, the great temple of the Momoyama Period, 1582–1598 A. D.

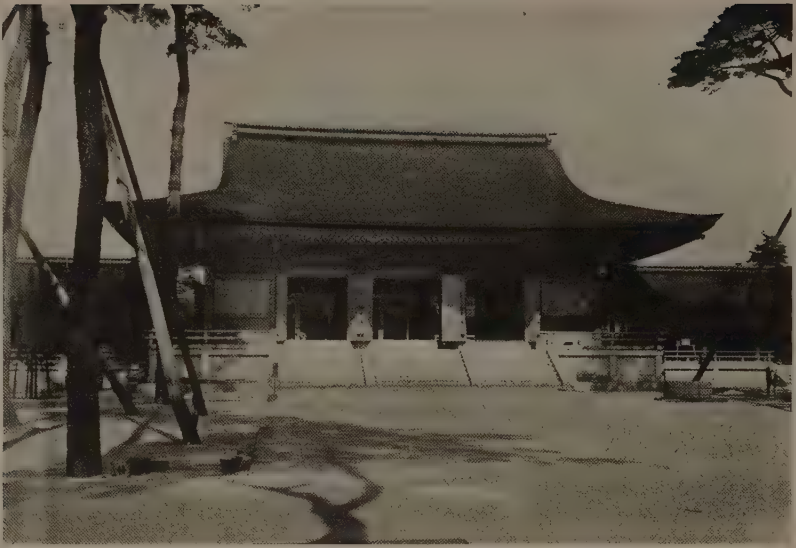
Here, under Hideyoshi, the Japanese temple and palace architecture reached its apogee



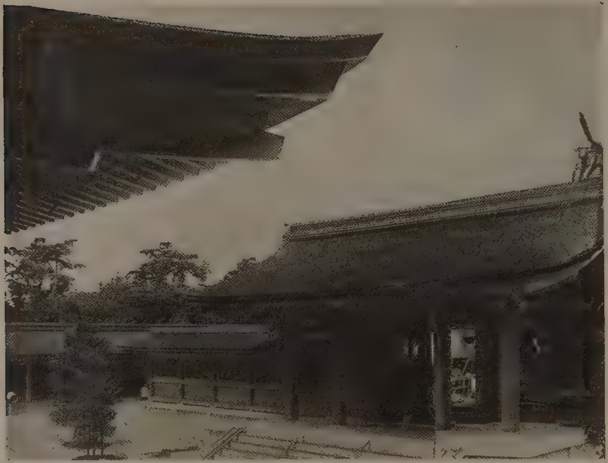
Gate in the Peace Exposition which some bright young Japanese architect thought the last word in imported architecture



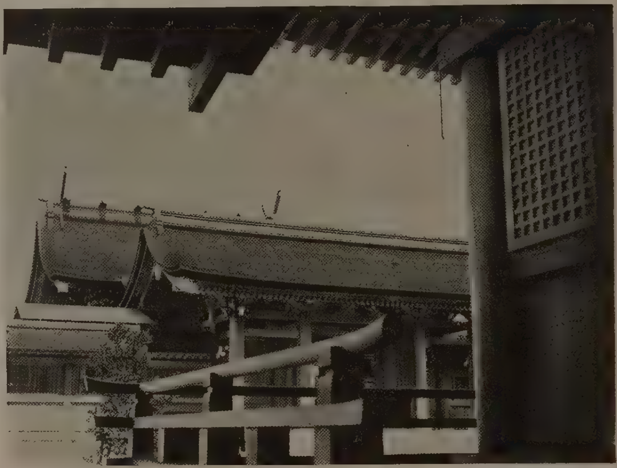
The same gingerbread ugliness curses some of the most imposing buildings in Tokyo—the Central Railway Station, for example. Most of the natives look with awe and admiration upon these attempts to emulate Western architecture



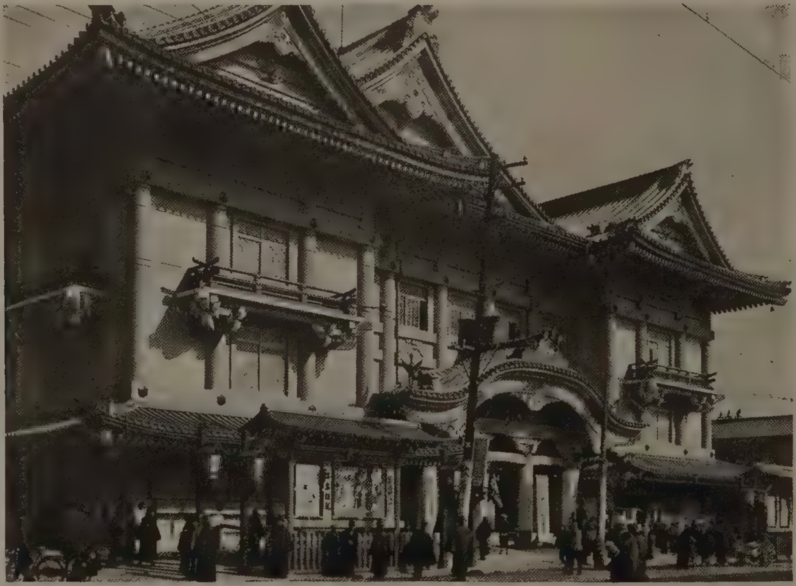
Outstanding proof that Japan has been slowly but surely regaining her architectural sanity is found in the modern Meiji Shrine, which goes back to the latter half of the Heian Period—700–750 A. D.—when the ancient capital of Nara and its culture were in flower. But in its building, which occupied six years, the architects combed the entire field of shrine architecture of the Yamato race since the days of the gods, and tried to embody the excellent points of all



A detail of the Meiji Shrine. It is done mainly in the architectural style commonly called Nagarezukuri

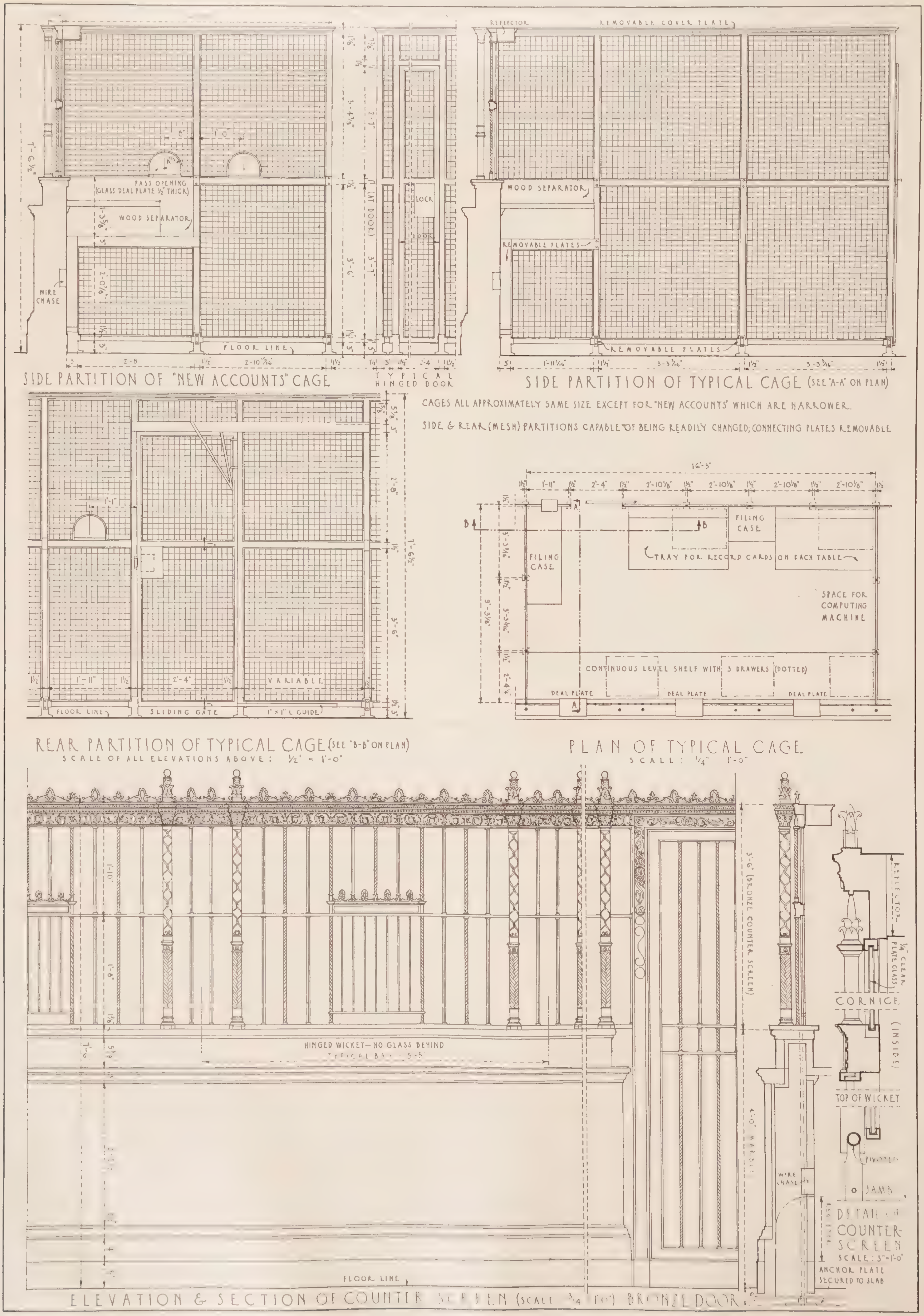


Another detail of the Meiji Shrine. Its style is, in the main, exemplified by the famous shrines at Kamo



That the trend of Japanese architecture has turned again to its own traditions, even in buildings other than the shrines, is shown by this new Kabuki-za Theatre, just completed in Tokyo

Its materials are as ultra-modern as reinforced concrete and steel skeleton could make them, but its exterior embodies the grace and charm of the old temple and palace architecture


SIDE PARTITION OF "NEW ACCOUNTS" CAGE
TYPICAL HINGED DOOR
SIDE PARTITION OF TYPICAL CAGE (SEE "A-A" ON PLAN)
PASS OPENING (GLASS DEAL PLATE ½" THICK)
WOOD SEPARATOR
WIRE CHASE
FLOOR LINE
LOCK
REFLECTOR
REMOVABLE COVER PLATE
REMOVABLE PLATES
CAGES ALL APPROXIMATELY SAME SIZE EXCEPT FOR "NEW ACCOUNTS" WHICH ARE NARROWER.
SIDE & REAR (MESH) PARTITIONS CAPABLE OF BEING READILY CHANGED; CONNECTING PLATES REMOVABLE
REAR PARTITION OF TYPICAL CAGE (SEE "B-B" ON PLAN)
SCALE OF ALL ELEVATIONS ABOVE: ½" = 1'-0"
SLIDING GATE
VARIABLE
1" × 1" L GUIDE
FILING CASE
TRAY FOR RECORD CARDS ON EACH TABLE
SPACE FOR COMPUTING MACHINE
CONTINUOUS LEVEL SHELF WITH 3 DRAWERS (DOTTED)
DEAL PLATE
16'-3"
9'-3⅛"
PLAN OF TYPICAL CAGE
SCALE: ¼" 1'-0"
HINGED WICKET—NO GLASS BEHIND
TYPICAL BAY – 5'-5"
3'-6" (BRONZE COUNTER SCREEN)
4'-0" MARBLE
¼" CLEAR PLATE GLASS
CORNICE
(INSIDE)
TOP OF WICKET
PIVOTED
JAMB
DETAIL OF COUNTER SCREEN
SCALE: 3"=1'-0"
ANCHOR PLATE SECURED TO SLAB
ELEVATION & SECTION OF COUNTER SCREEN (SCALE ¾" 1'-0") BRONZE DOOR

Details of Typical Teller's Cage
Bowery Savings Bank, New York City
Drawn by Gerald K. Geerlings

York & Sawyer, Architects

NOTES

Typical Teller's Cage, Bowery Savings Bank
New York City

Height to top of counter-screen, 7′ 6″.

Height to top of glass deal plate, 4′.

Typical receiving or paying teller's wicket, 1′ 8″ high and 1′ 5″ wide; open space at bottom, 2″ high. "Information" wicket without grille, 2′ 3″ wide and same height as others.

¼″ clear plate glass behind all parts of counter-screen grilles except wickets, which are without. All wickets are hinged and open in.

Cages lighted by reflector contained in box behind cornice of counter-screen.

Name-plates and numbers on wickets removable and interchangeable.

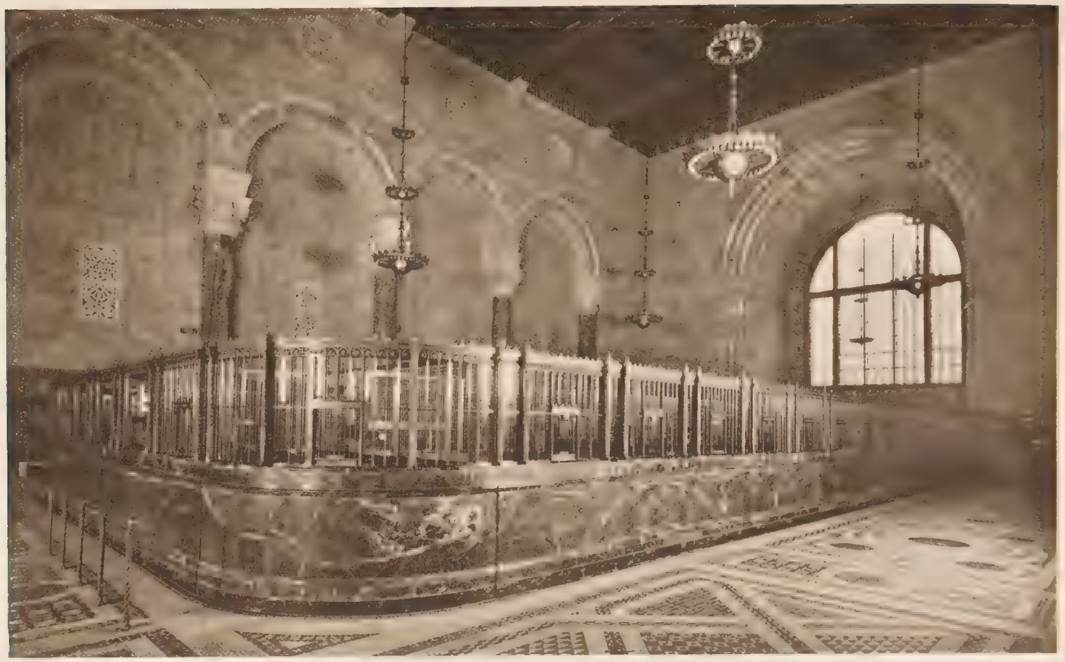
Bronze door at rear end of counter-screen used for entrance to officers' space.

Rear and side partitions of cage made of wire mesh, ⅛, set on channel, 1½″ mesh. Deal plates for pass openings in wire-mesh partitions of glass, ½″ thick.

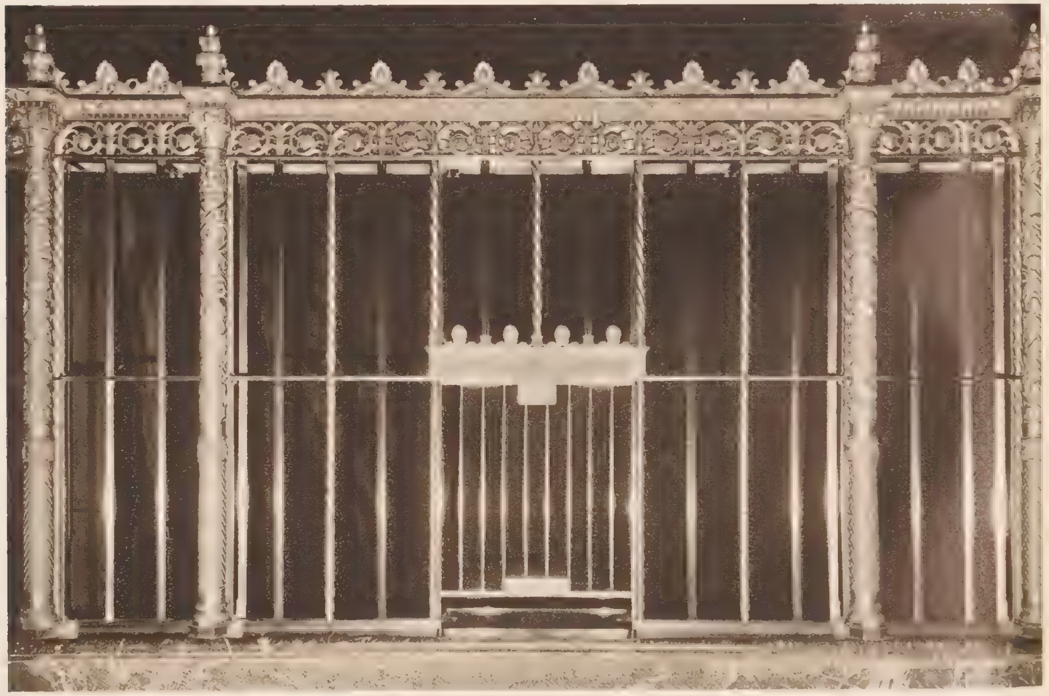
Plan of cage shown for savings bank having two tellers, one of whom operates the computing machine and makes entries in pass-book. In case of change in position of wire-mesh partitions the wire chase provides flexibility for electric outlets. Mesh partitions have removable connecting plates so as to be readily changed.

This is the third of a series of measured drawings by Mr. Geerlings, of which the subjects chosen will be among those occurring in modern practice. The intention is to select the best available solutions of problems that are likely to be troublesome to the architect who has not met similar ones before, and to reproduce these painstakingly, with photographs and helpful data.

The Editor will appreciate suggestions as to subjects that would be welcome in this series, and also information as to unusually successful solutions.

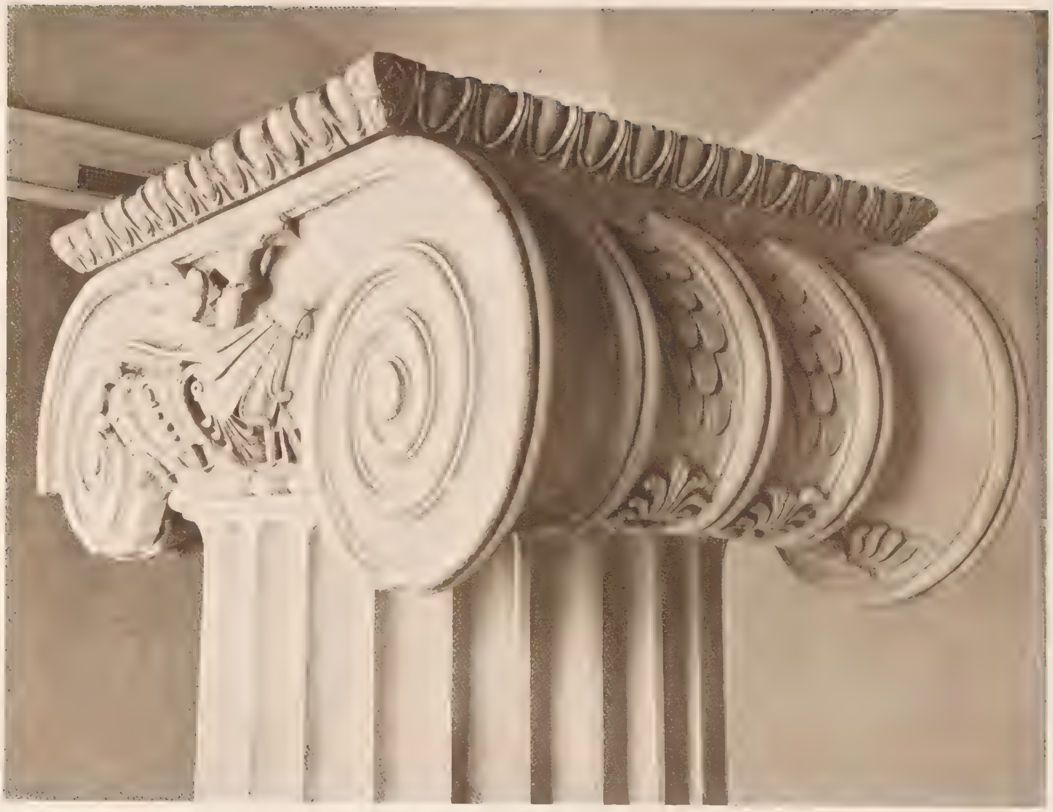


The Bank Screen as a whole



Bank Screen Detail YORK & SAWYER, ARCHITECTS

Bowery Savings Bank, New York City

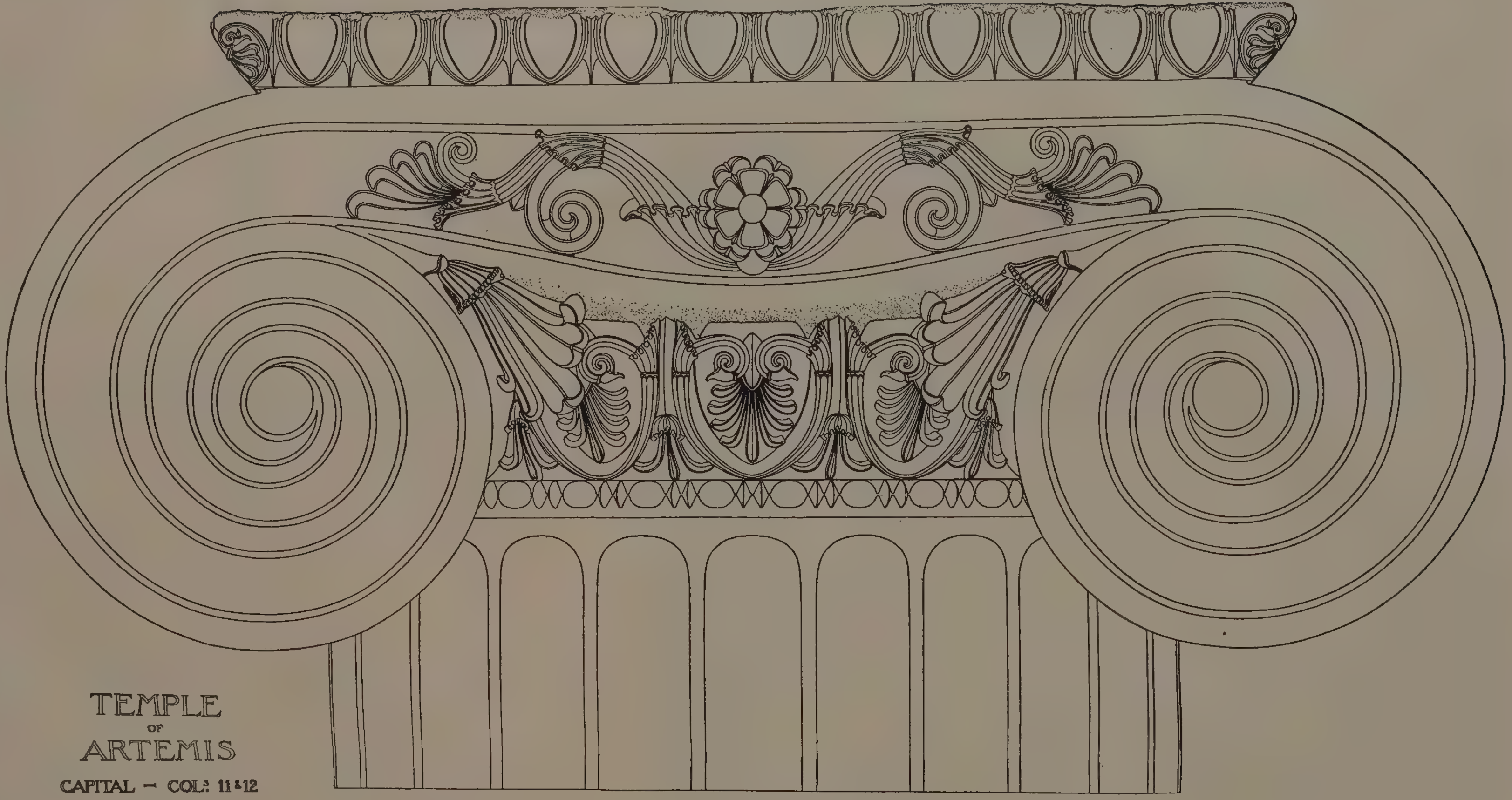


Courtesy of the Metropolitan Museum of Art

An Ionic capital and parts of a column from the Temple of Artemis at Sardis have recently been installed in the museum. It is one of the most beautiful examples of Greek architectural carving that have been preserved, and in freshness and precision is comparable even to the Erechtheion products.

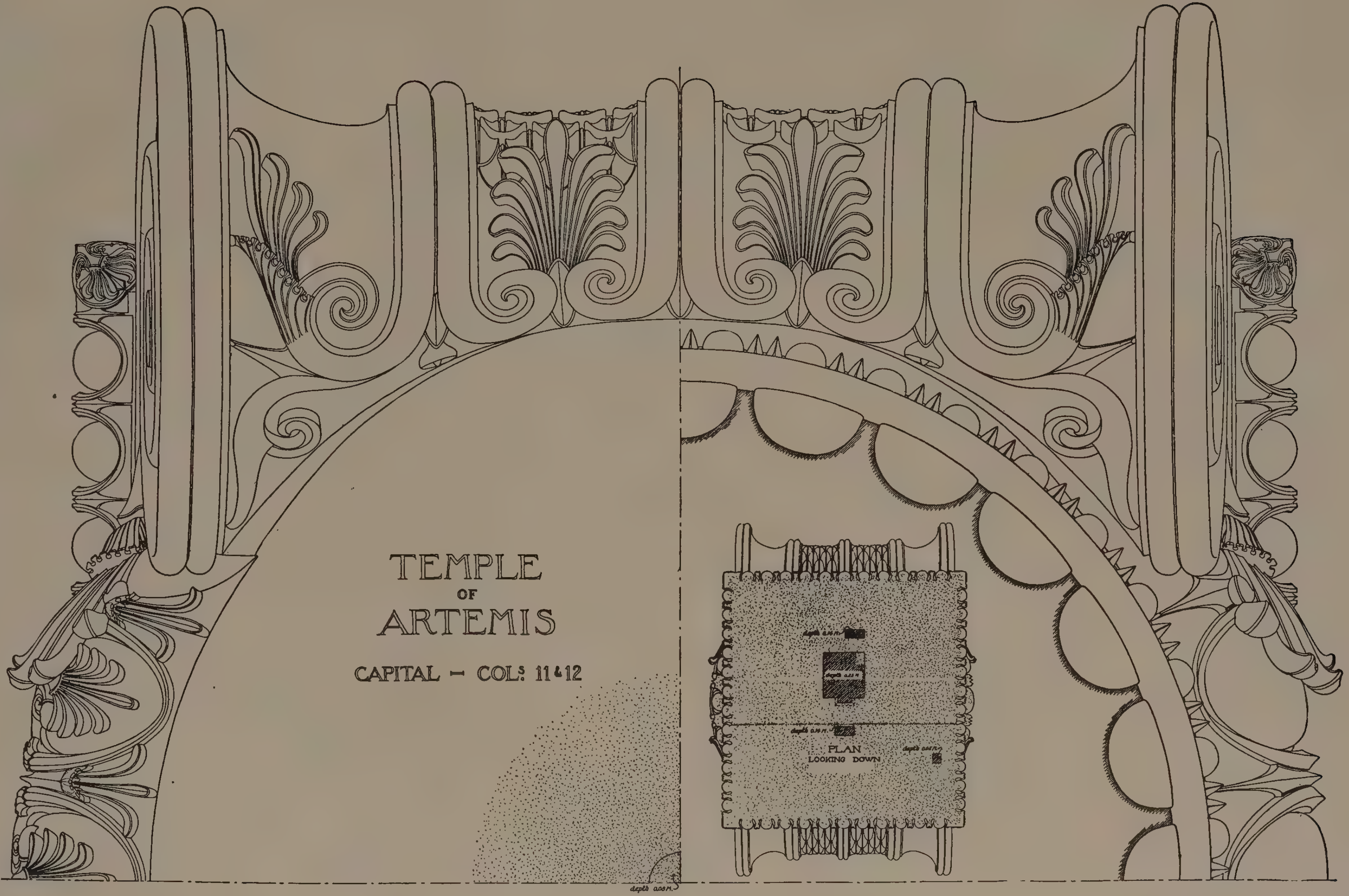
—BULLETIN OF THE METROPOLITAN MUSEUM OF ART

Measured drawings of the capital are shown in the following pages, from the Publications of the American Society for the Excavation of Sardis, by the late Howard Crosby Butler



IONIC CAPITAL FROM SARDIS

From "Sardis: Vol. II, Atlas," by permission of the American Society for the Excavation of Sardis



Ionic Capital from Sardis

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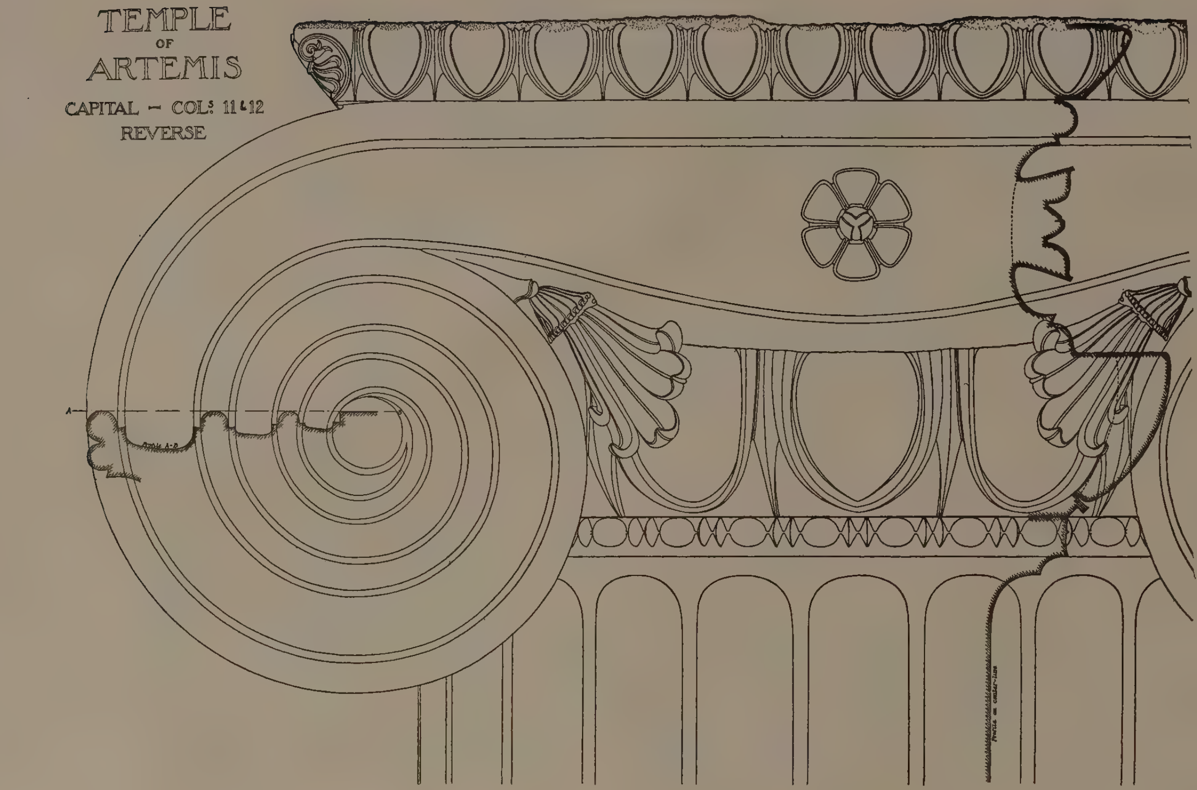

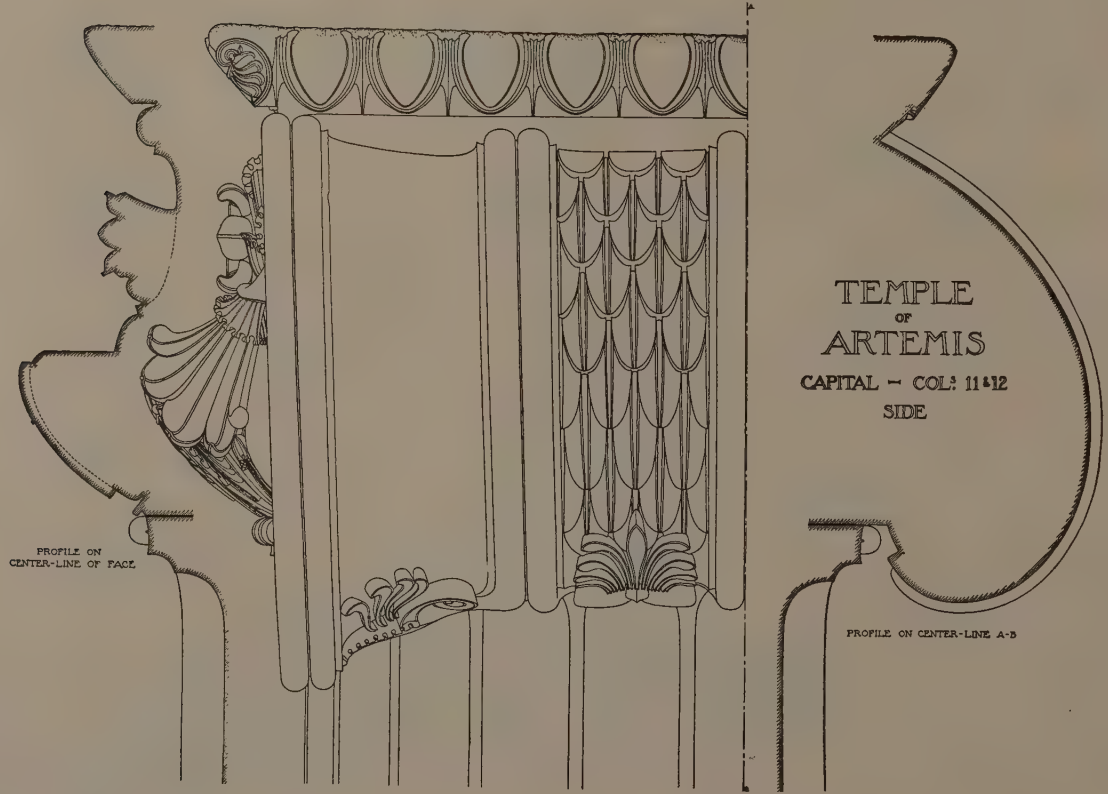

Ionic Capital from Sardis

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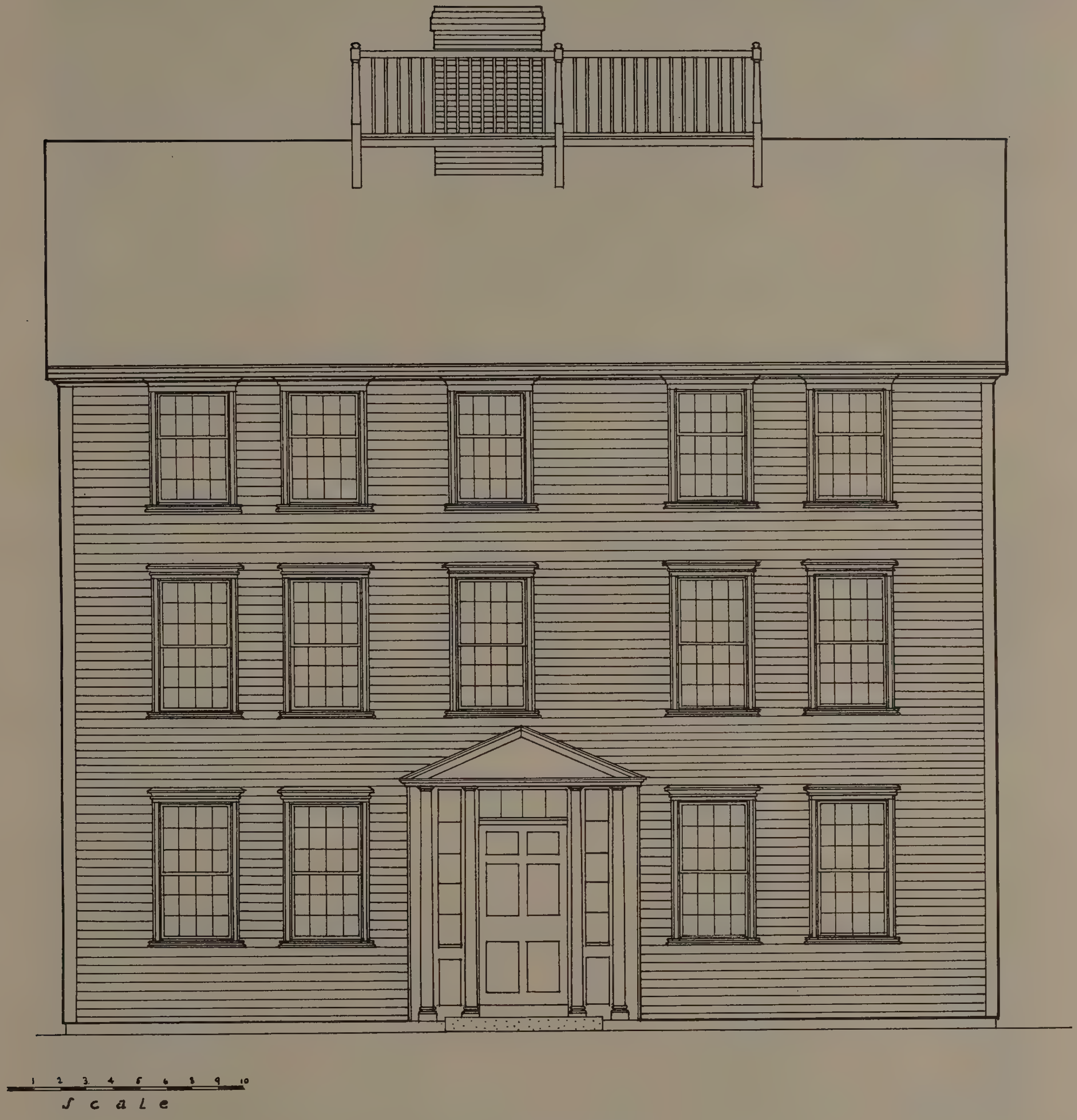
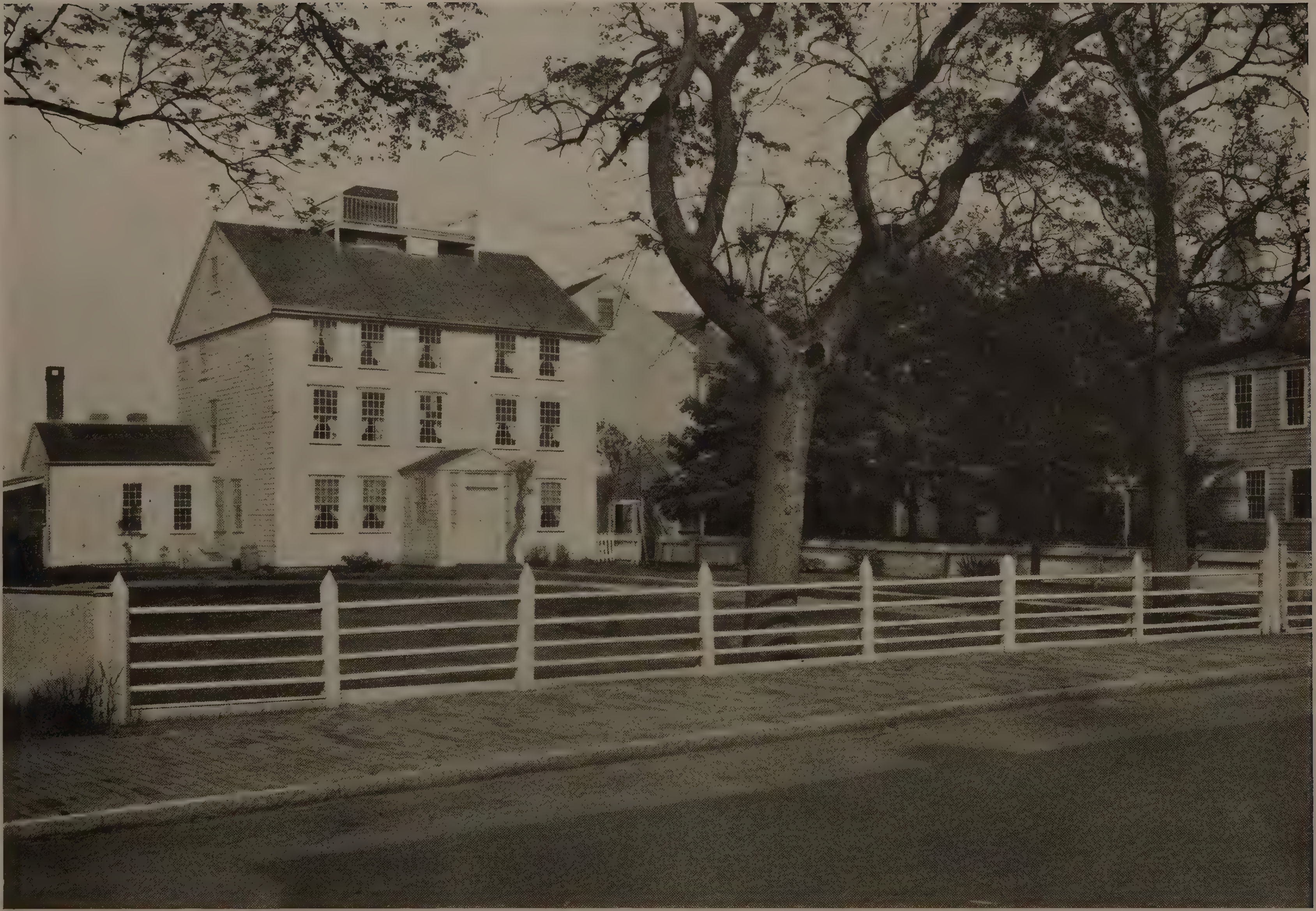


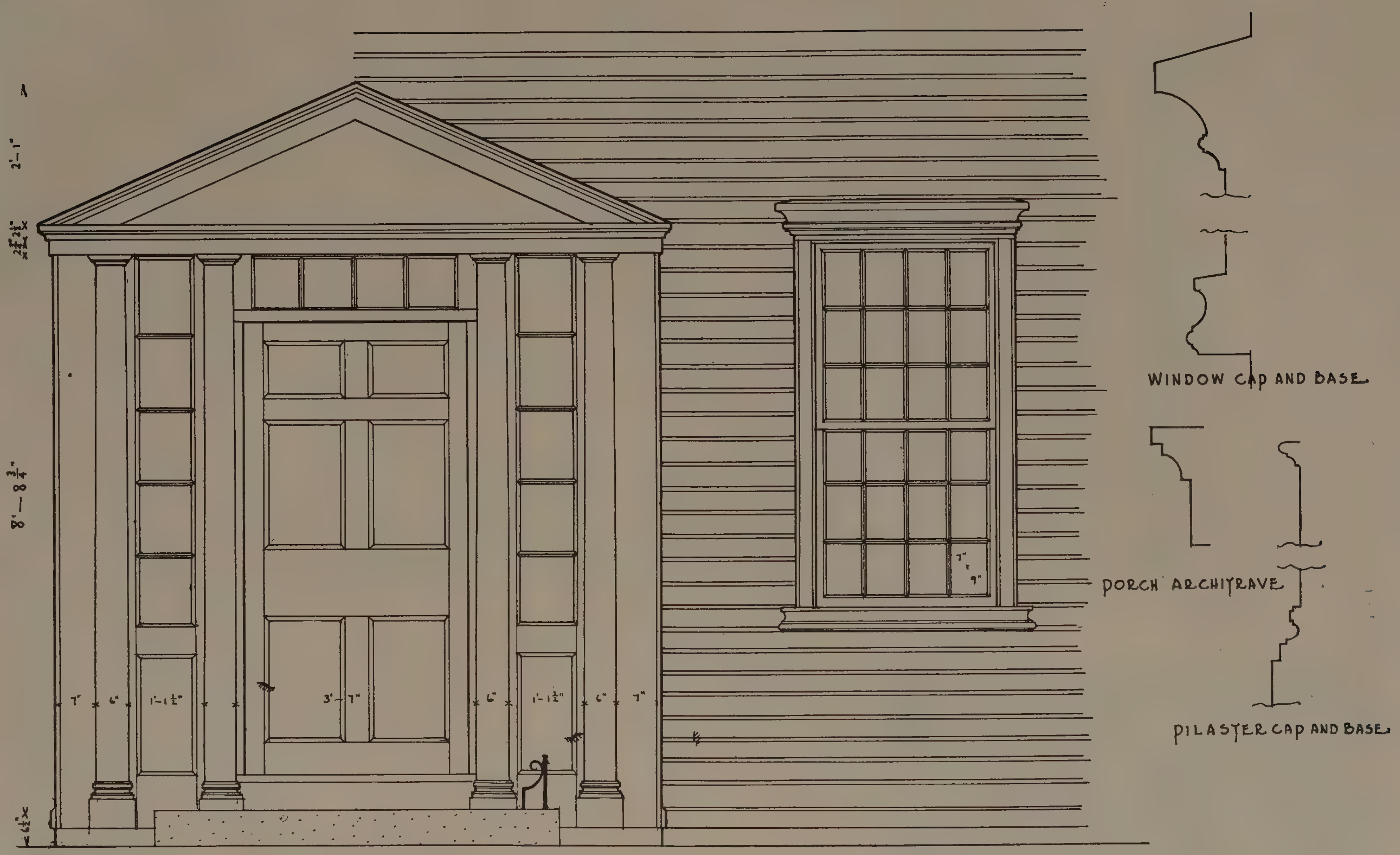
·MAIN ELEVATION·

PETER FOLGER HOUSE
NANTUCKET, MASS.

MEASURED AND DRAWN BY
THOS. TILESTON WATERMAN

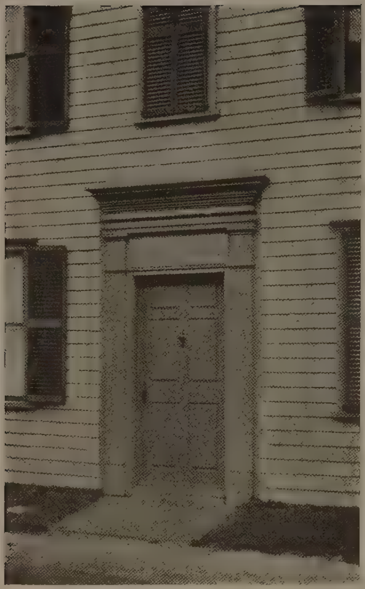


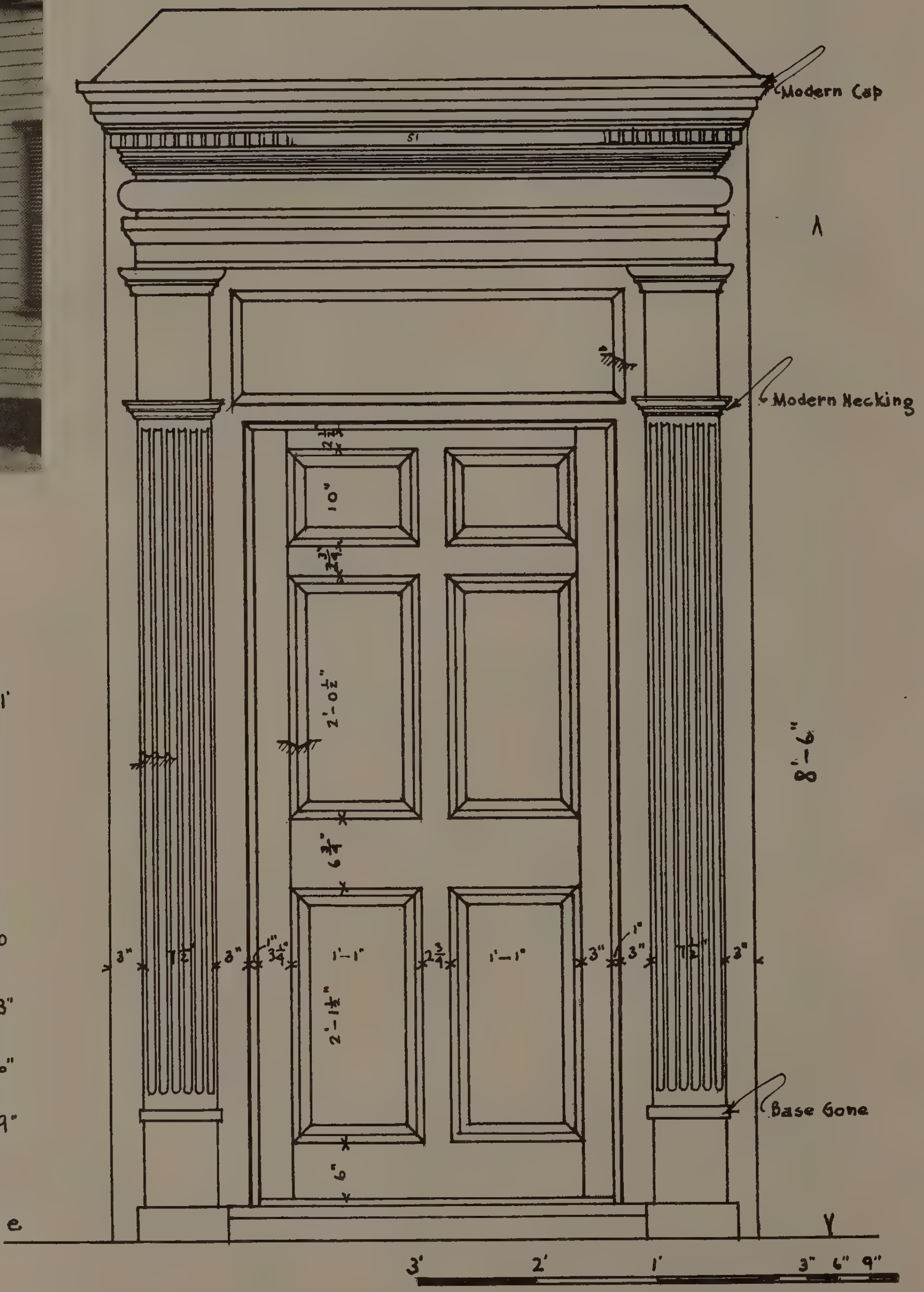
PETER FOLGER HOUSE, NANTUCKET, MASS.

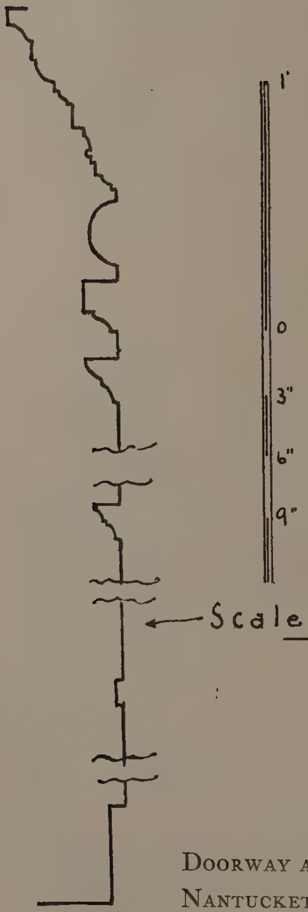


Exterior Details
Peter Folger House, Nantucket, Mass.

MEASURED AND DRAWN BY
THOS. TILESTON WATERMAN







Doorway at 22 Lily Street
Nantucket, Mass.

measured and drawn by
Thos. Tileston Waterman

EDITORIAL COMMENT

HERE'S A MYSTERY

ON Armistice Day the President of the United States journeyed to Kansas City to dedicate the Liberty Memorial. It was an event of interest to the whole country. Newspapers carried a page or so relating to the ceremonies and the President's speech. The President himself called the monument "one of the most elaborate and impressive memorials that adorn our country." In all the dedication ceremonies there was no mention of the architect. No newspaper that we chanced to see—and we searched through many—printed in its news account the name of the man who created this thing upon which the eyes of the whole nation were turned. Why is it? Has the public no feeling for, no interest in, the creative side of our times? Are its interests solely material? The evidence in this case points that way. The papers printed all that there was to say about the exact height of the shaft, what it cost, how many thousand contributors made it possible, yet they ignored the creator. Why? Is the profession somehow at fault?

A letter from the editor to the newspapers on this subject appears on another page, together with some interesting comment it brought forth. Perhaps, if we can find the cause of this state of mind, something can be done to remedy it.

STANDARDIZATION AND SIMPLIFICATION

MR. HOOVER'S efforts to simplify and standardize manufacturing keep scoring new results. The makers of white glazed tile are among recent converts to the Department of Commerce's recommendations. These establish a uniform grading and nomenclature, the use of clearly distinguishable grade labels to permit easy checking of the quality specified from the container rather than from the tile itself. A permanent committee of three tile manufacturers, three contractors, and three members of the American Institute of Architects, appointed by the chief of the Division of Simplified Practice of the Department of Commerce, will consider all further questions that may arise.

THE METRIC SYSTEM

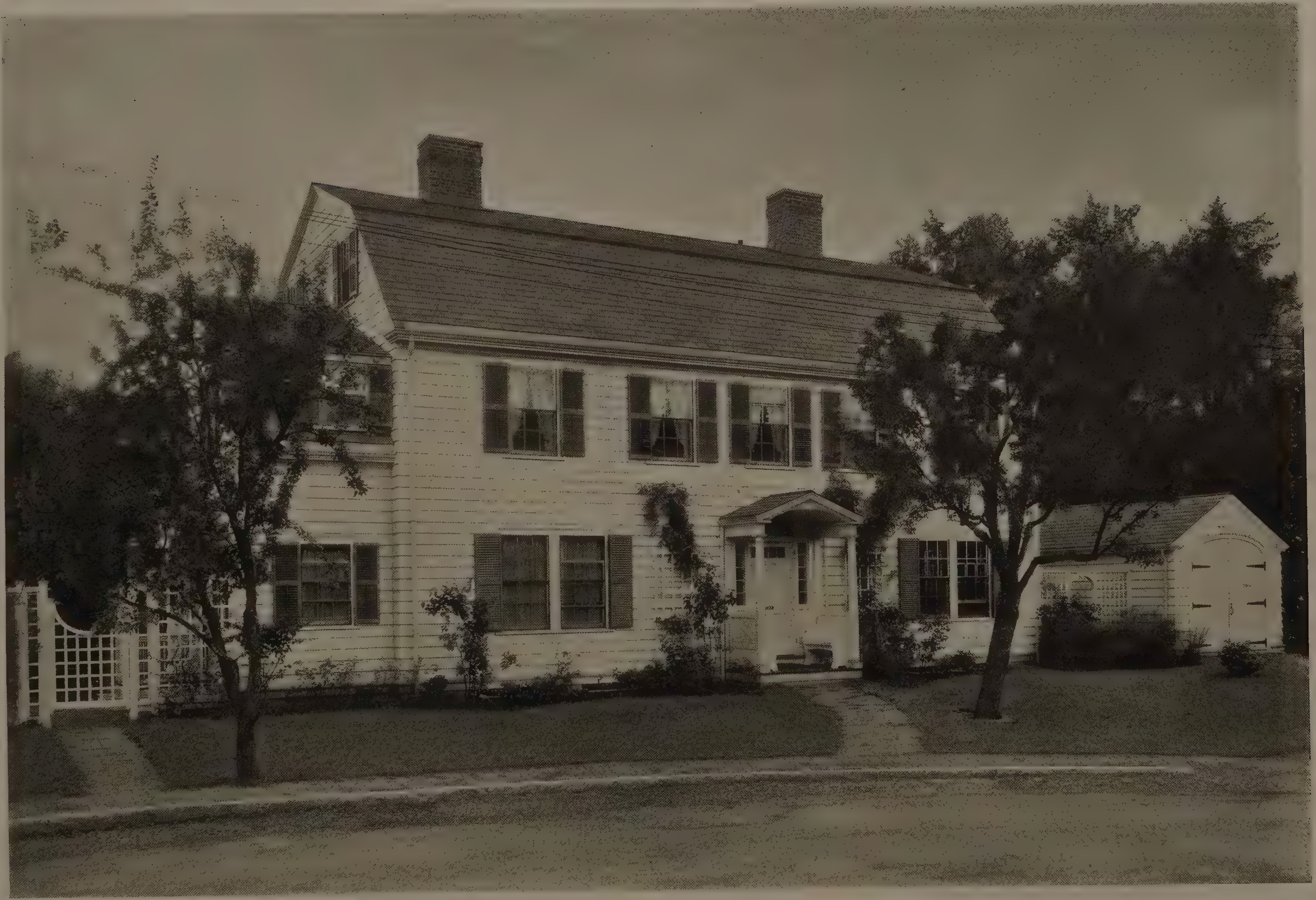
ONCE again there comes the periodic attempt to have the United States officially adopt the metric system of weights and measures. Probably once again it will fail, though the day when we shall accept it constantly draws nearer. We rather pride ourselves upon the readiness with which we accept efficient methods and machinery. We like to boast of our eagerness to junk the obsolete machine and install the new, no matter what the cost, provided only that we shall save in the long run. We build our whole national policy of quantity production upon that premise and astonish the world, yet we cling to a clumsy, unscientific system of weights and measures as a plantation darky clings to his rabbit's-foot. We use the decimal system in our coinage and smile tolerantly at England's awkward pound, shilling, and pence, yet we balk at accepting the decimal system for our own equally awkward yard, foot, and inch. Every civilized nation in the world, excepting only ourselves and the British, is on the metric basis in merchandizing. Our stubbornness in this matter is costing us a lot of world trade, but it is costing us a lot more in the loss of energy that accompanies the use of outworn, awkward tools.

THE LIFE OF A MODERN BUILDING

IN an address delivered before the American Construction Council in Cleveland last month Colonel John Reid Kilpatrick, vice-president of the George A. Fuller Company, expressed the opinion that our modern buildings should last a hundred years or more. In this he takes issue with Frank W. Skinner, who told the recent convention of the American Institute of Steel Construction that the average skyscraper outlives its usefulness in twenty-seven years. The context of Mr. Skinner's speech is not at hand, but it seems quite likely that he was speaking of commercial usefulness rather than structural durability. In New York the buildings which are being torn down to make way for new structures are seldom in any danger of immediate structural failure. Usually they are merely too far behind the times in plan and equipment to compete with new rivals. Colonel Kilpatrick is probably conservative in his estimate of the life span of good modern construction, but whether our children's grandchildren will be satisfied to live and work in them is another question.

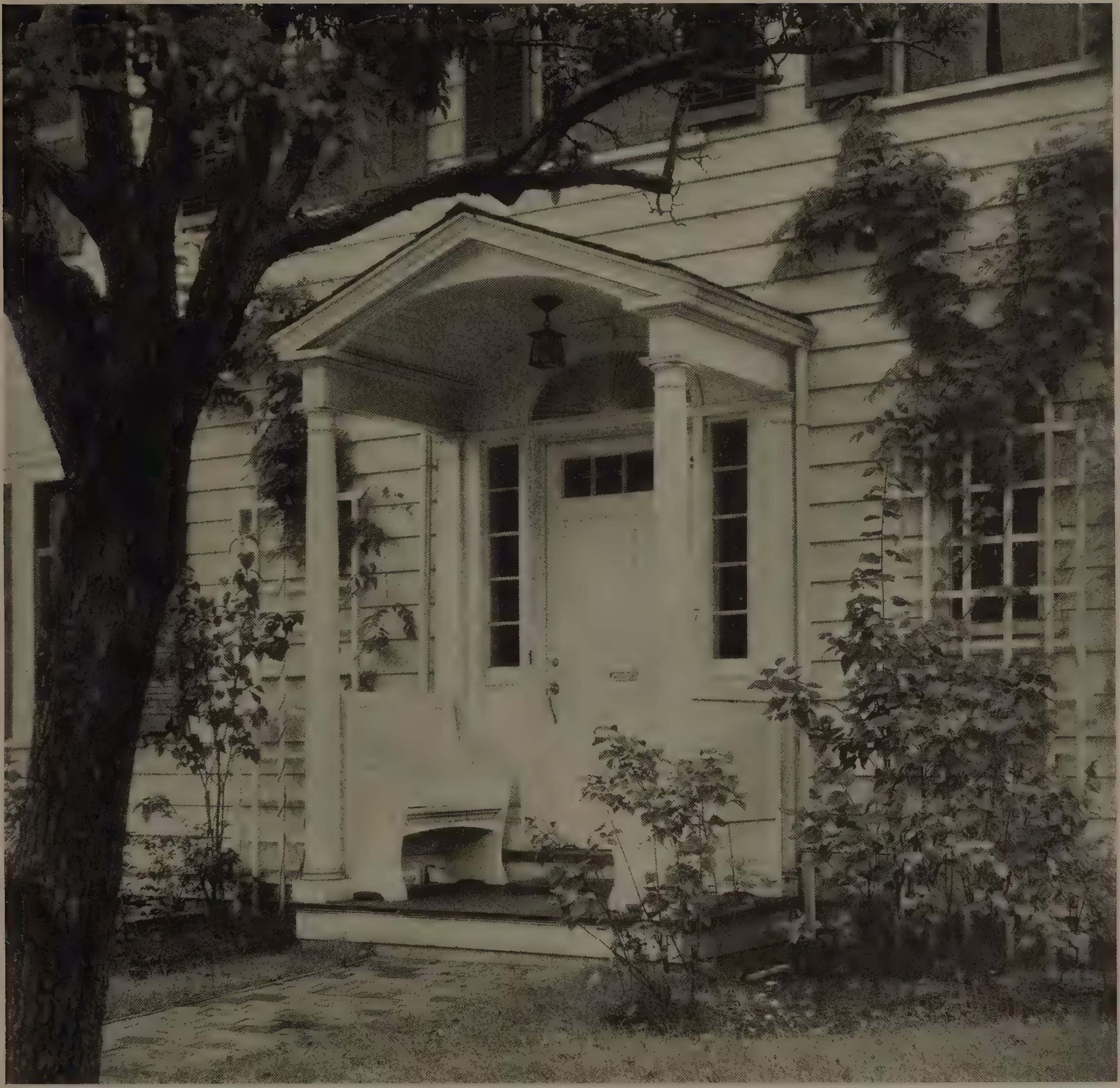
ARCHITECTURAL ENCROACHMENTS

THE New York Title Association is making a special report to the New York Chapter, A. I. A., on the subject of building-line encroachments by architectural ornamentation. It has been customary in New York to bring the front wall to the building line and allow cornices, pilasters, and various other projections to extend over the sidewalk. The Building Code permits this, with the proviso that no such projection, if afterward removed, shall leave any part of the building structurally unsafe. Permission to project beyond the building line is revocable by the board of aldermen at will, and on certain thoroughfares these permits have recently been withdrawn, at great cost to the owners, who in all probability blame their architects. In some cases the validity of a title is seriously endangered by such encroachments. With full knowledge of these possibilities, the architect, even at the risk of having to flatten out his façade, should put the responsibility for encroachment squarely up to the owner.

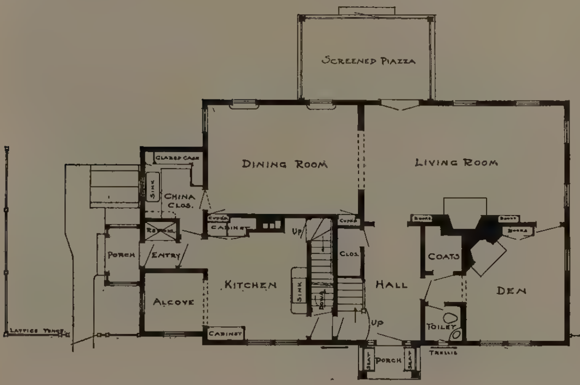


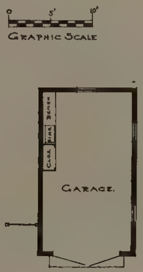
House of H. E. Harwood, Lincoln Lane, Cambridge, Mass.

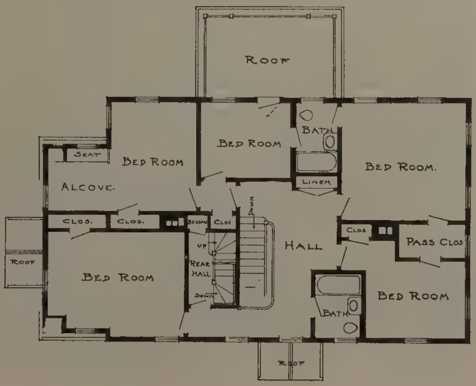
Chapman & Frazer, Architects

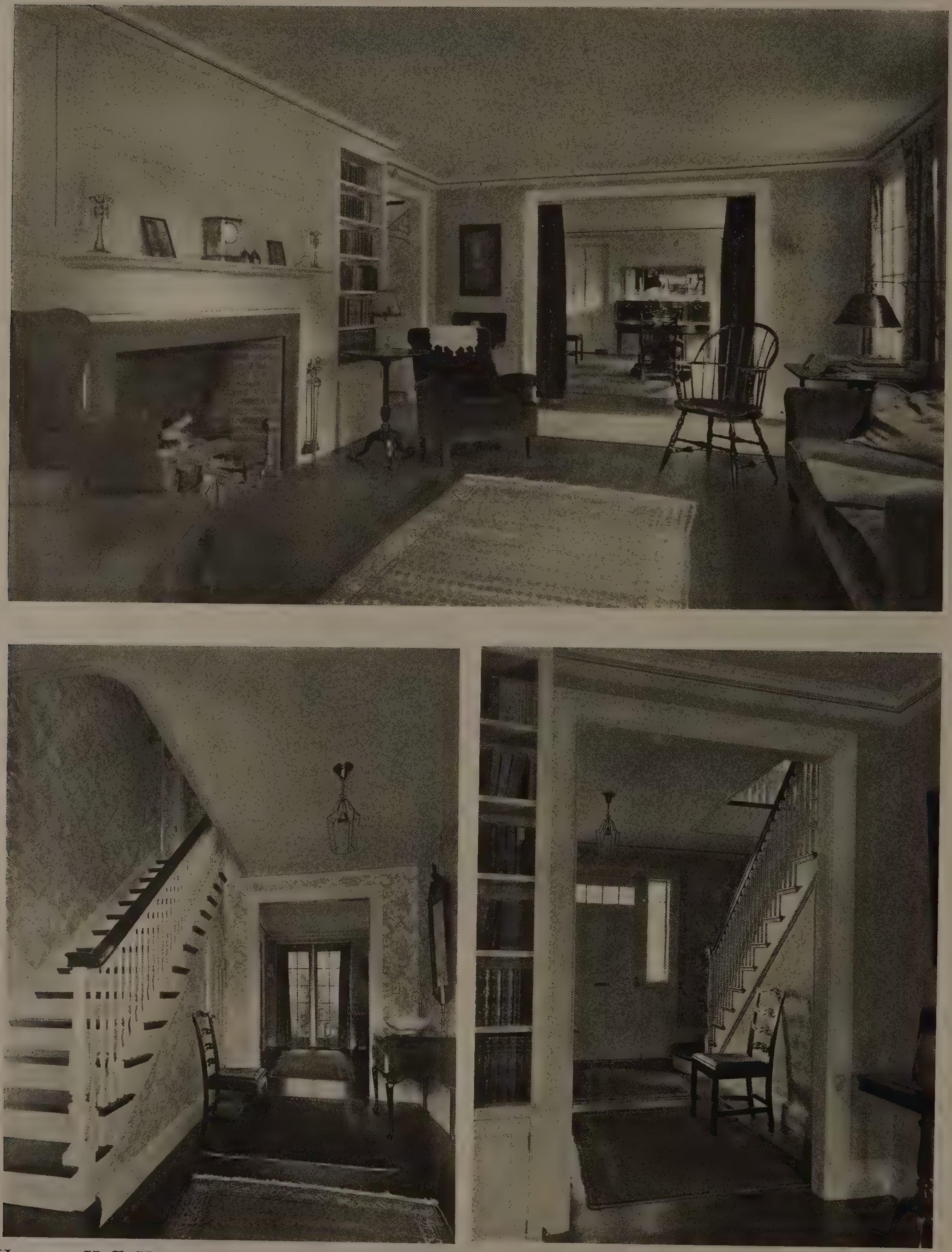


House of H. E. Harwood, Lincoln Lane, Cambridge, Mass. CHAPMAN & FRAZER, ARCHITECTS

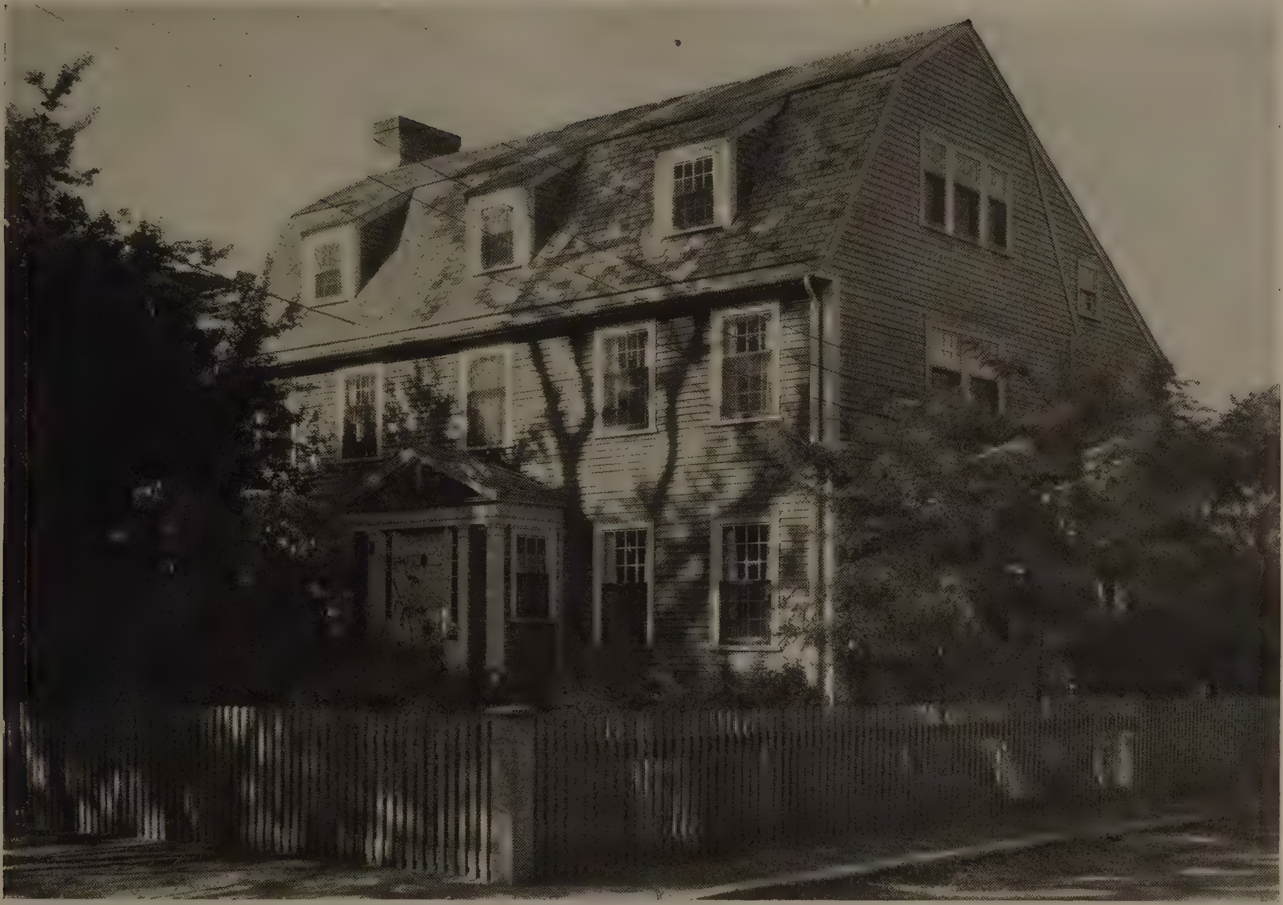


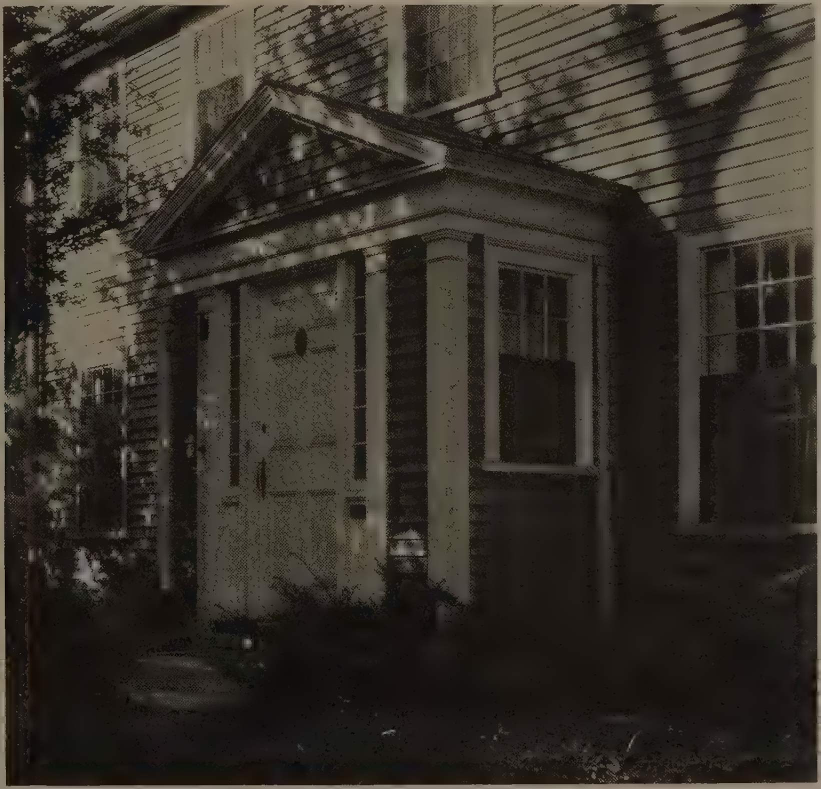






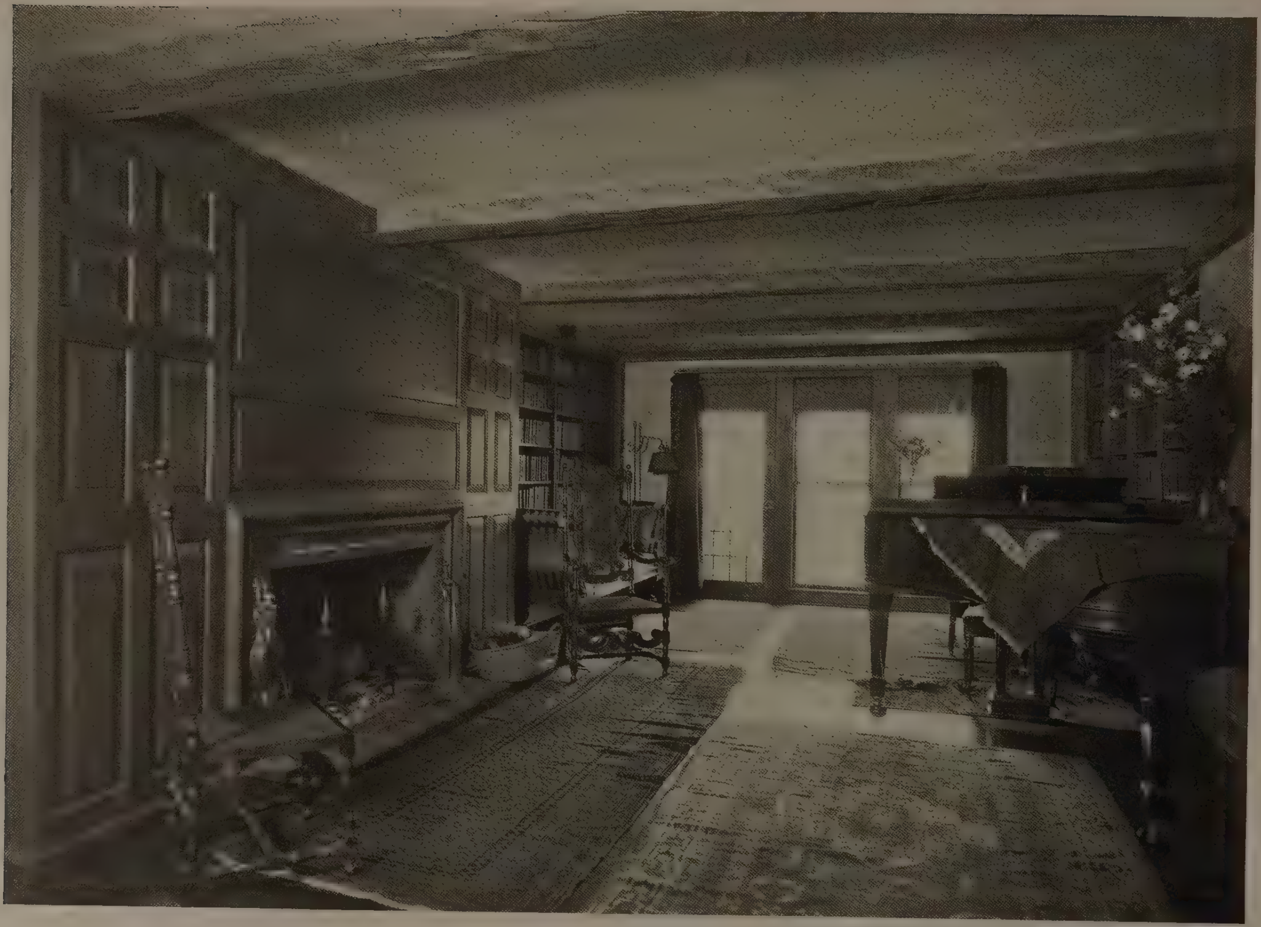
House of H. E. Harwood, Lincoln Lane, Cambridge, Mass. CHAPMAN & FRAZER, ARCHITECTS

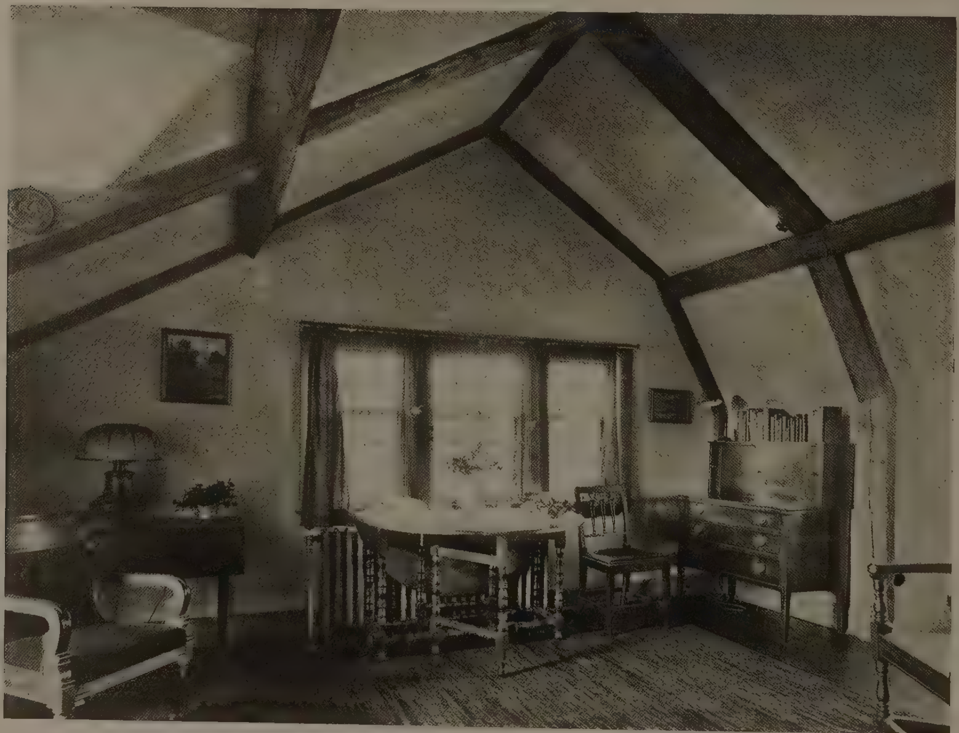




Remodelled
House of
Dr. L. C. Cornish,
Cambridge,
Mass.

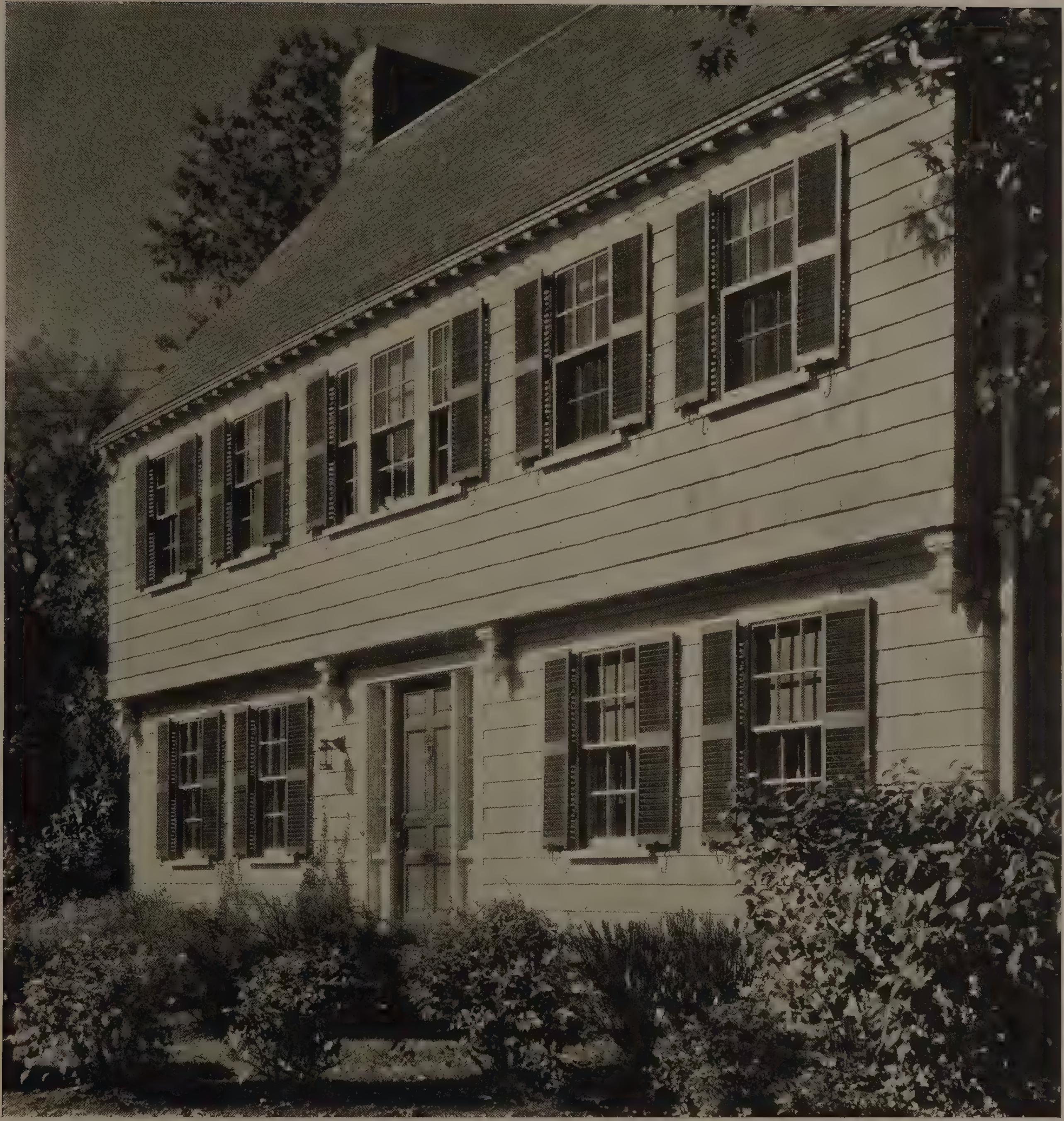
Kilham,
Hopkins &
Greeley,
Architects

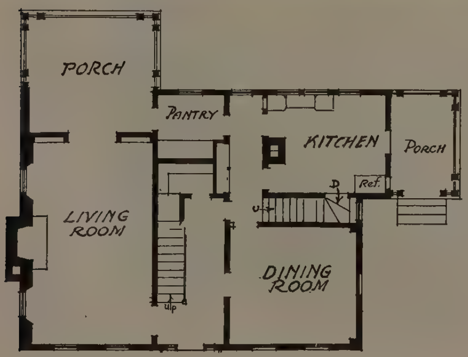




Remodelled House of Dr. L. C. Cornish, Cambridge, Mass.

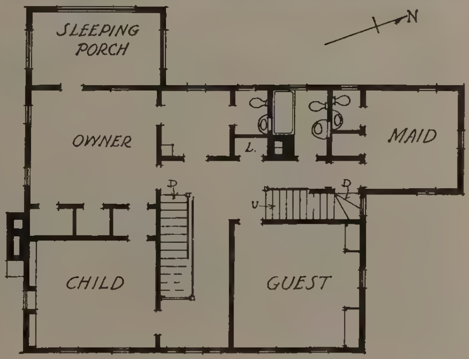
Kilham, Hopkins & Greeley, Architects

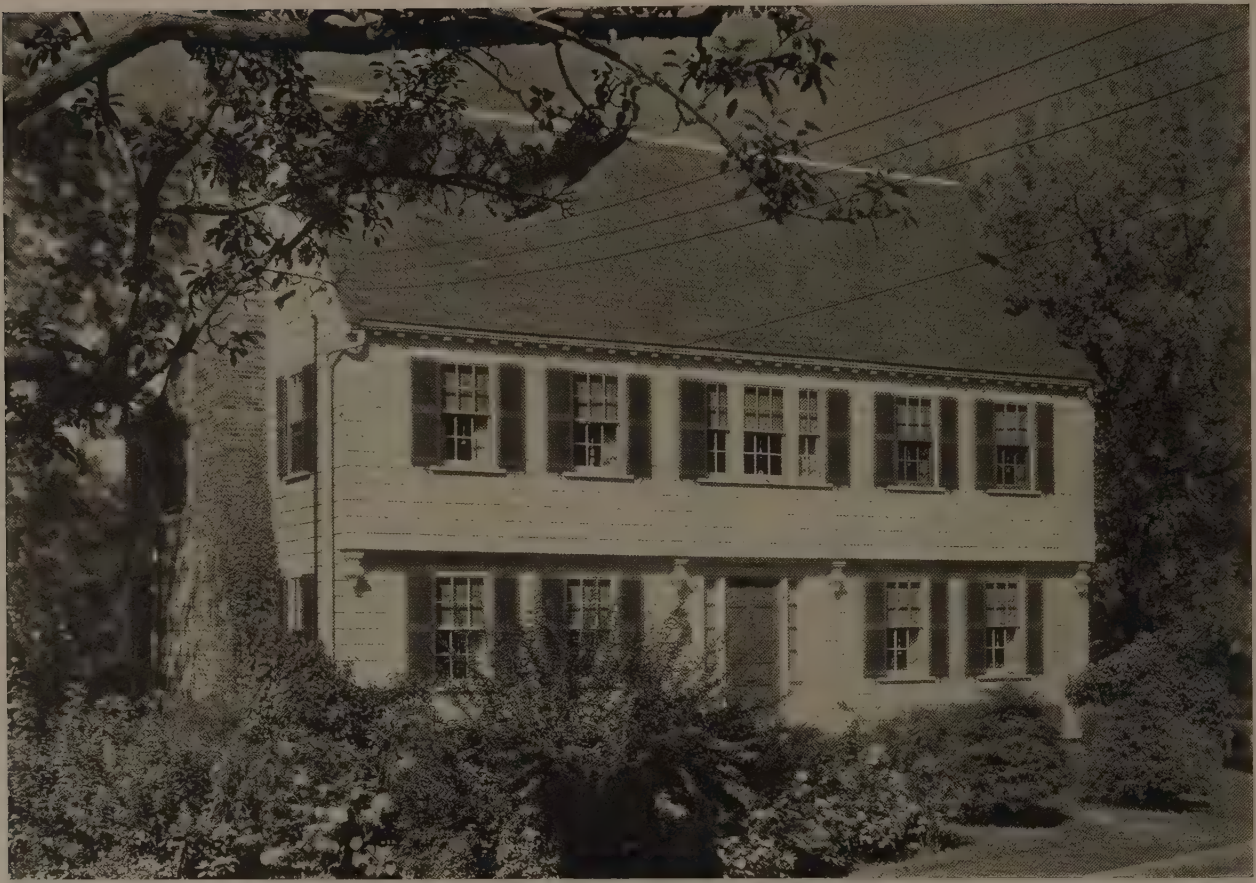


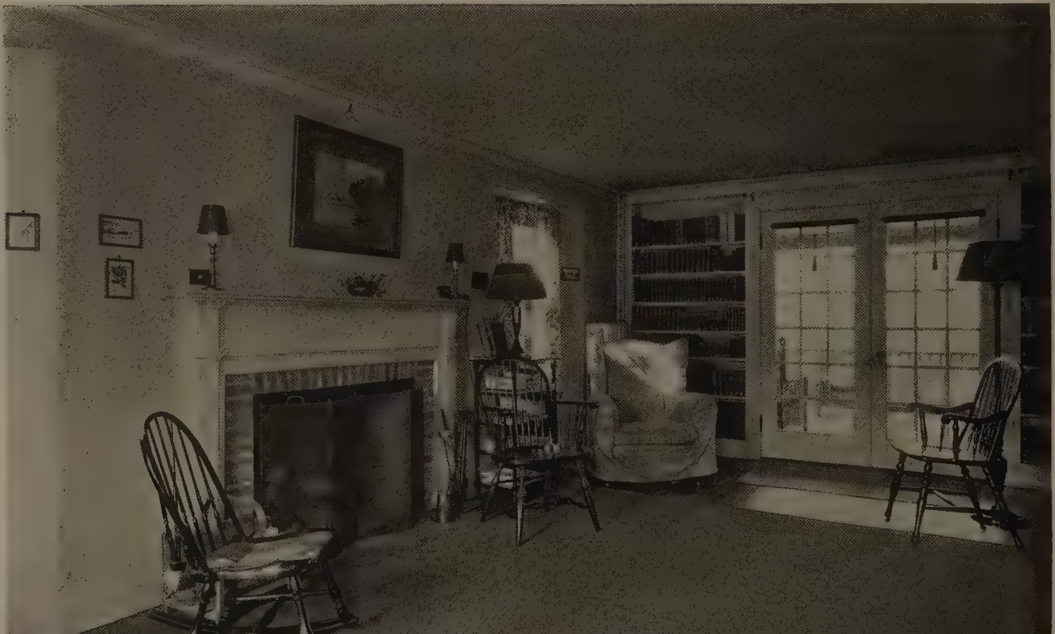


HOUSE OF
DR. A. C. DIEFFENBACH,
LINCOLN LANE,
CAMBRIDGE, MASS.

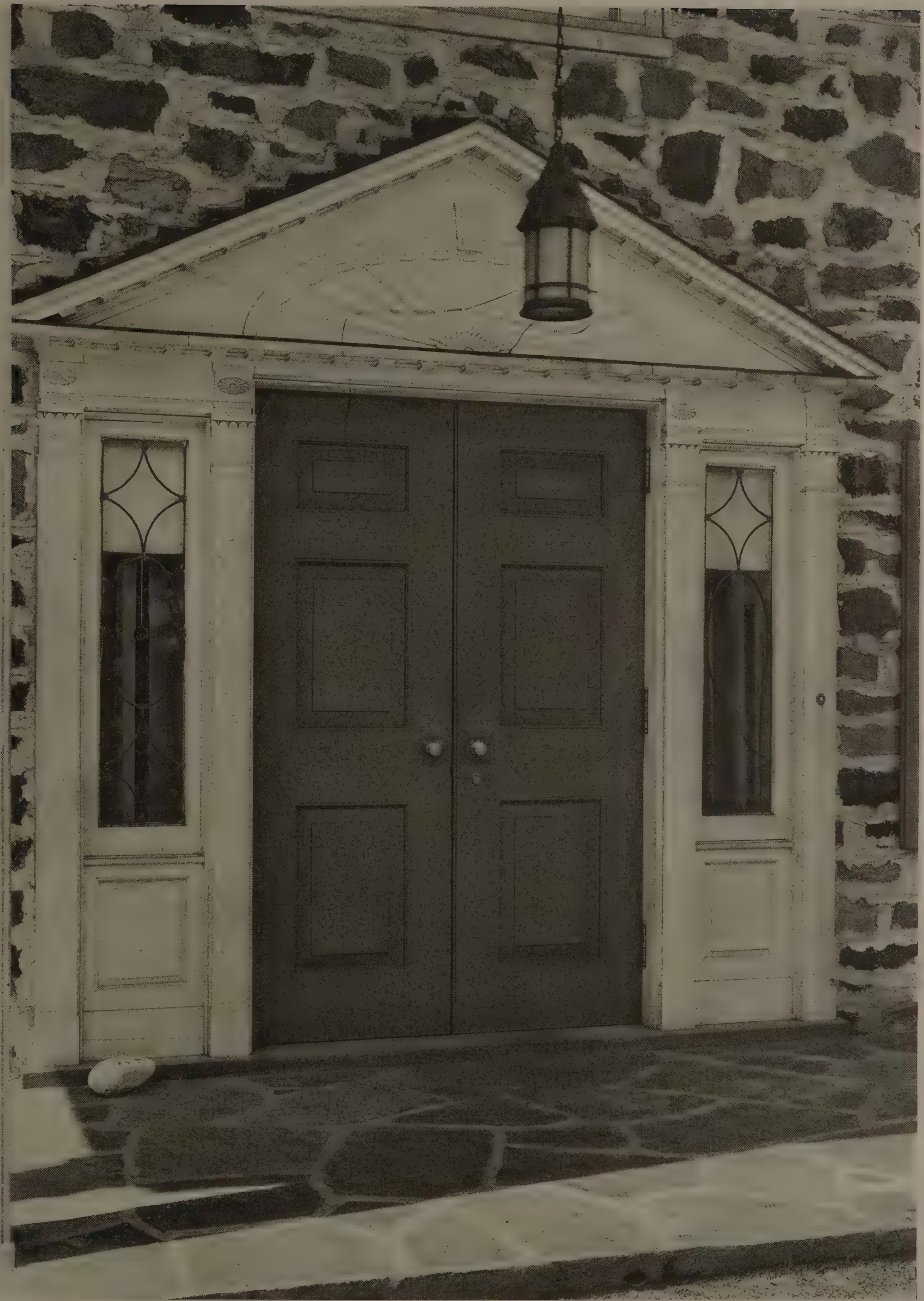
KILHAM,
HOPKINS & GREELEY,
ARCHITECTS



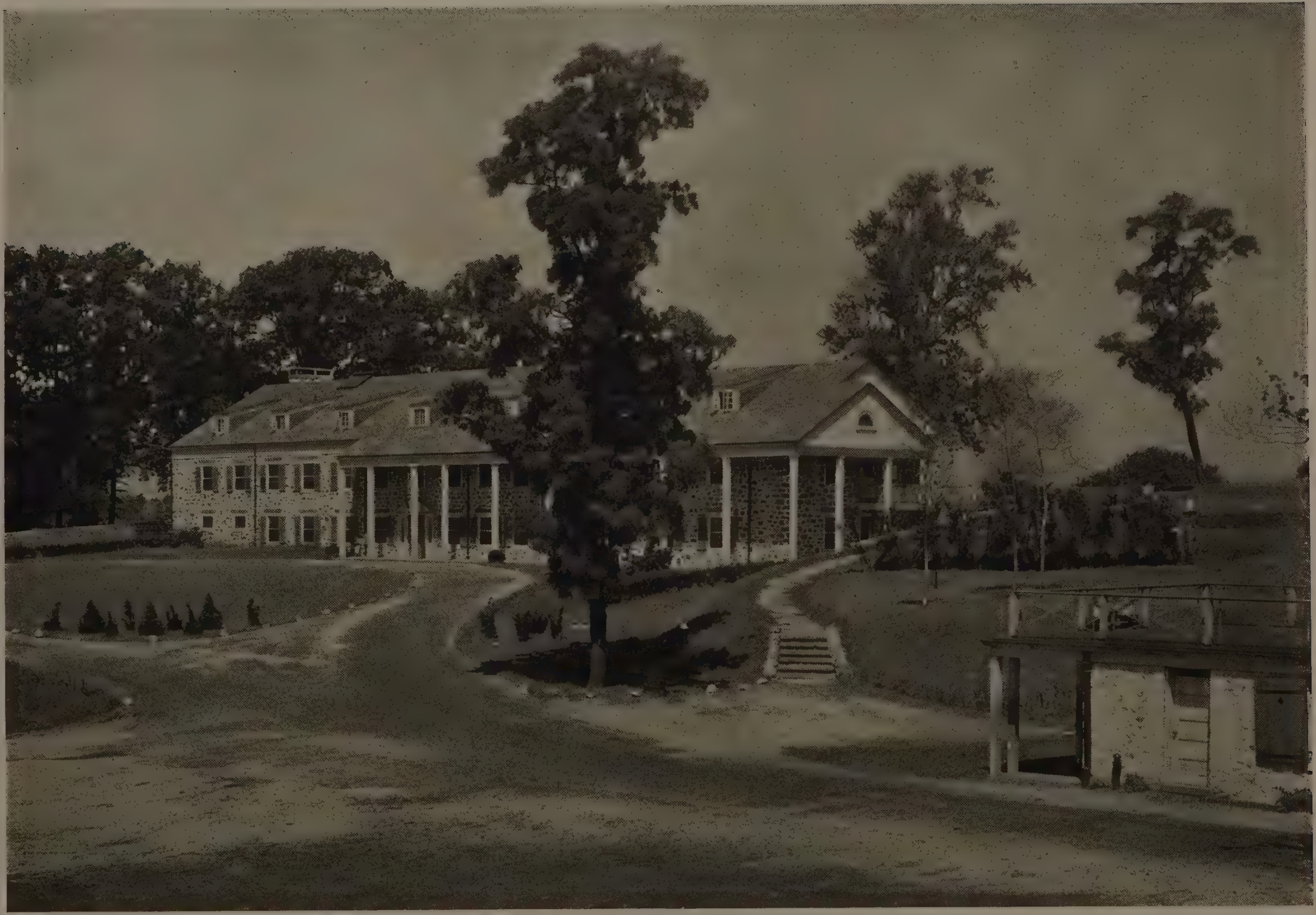




House of Dr. A. C. Dieffenbach, Cambridge, Mass. KILHAM, HOPKINS & GREELEY, ARCHITECTS

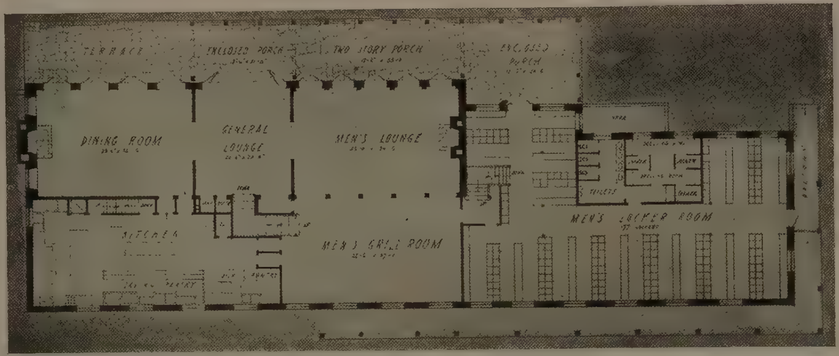


QUEENS VALLEY GOLF CLUB, KEW GARDENS, N. Y. J. H. PHILLIPS, ARCHITECT

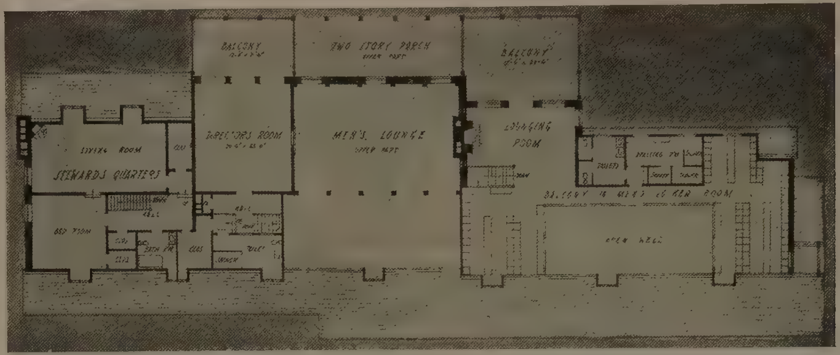


QUEENS VALLEY GOLF CLUB, KEW GARDENS, N. Y.

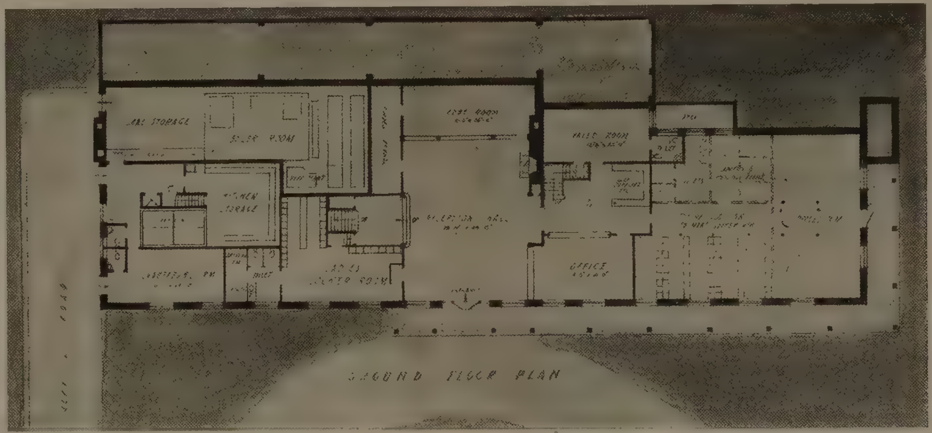
J. H. PHILLIPS, ARCHITECT



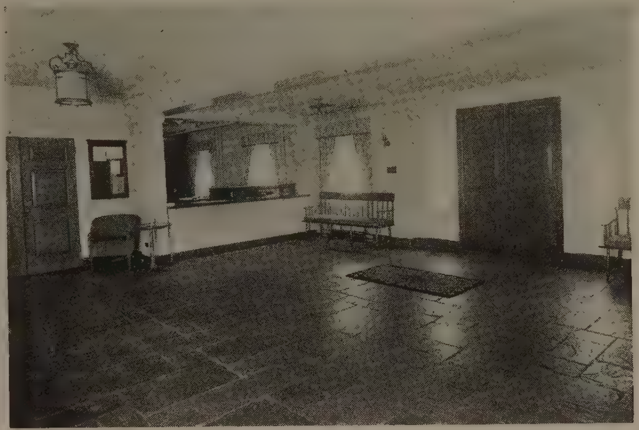
First-Floor Plan



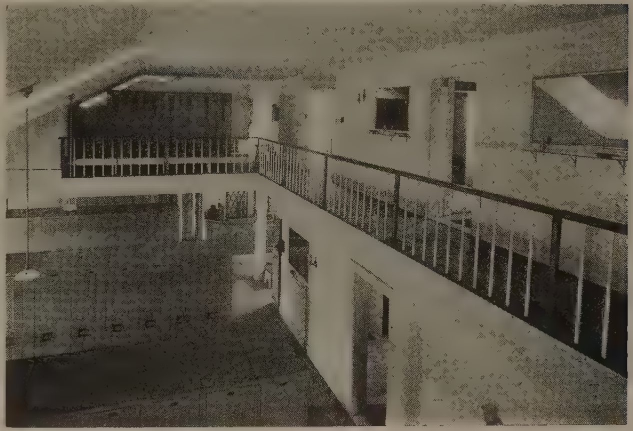
Second-Floor Plan



Reception-Hall



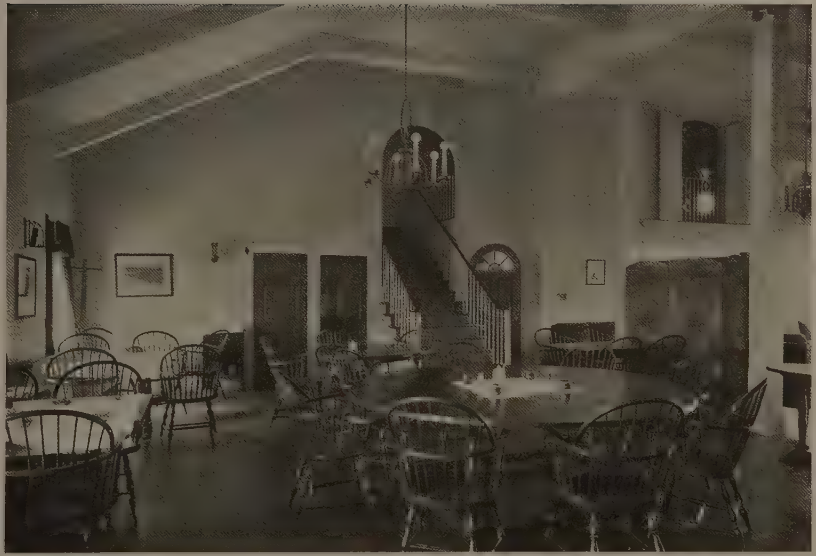
Men's Locker-Room



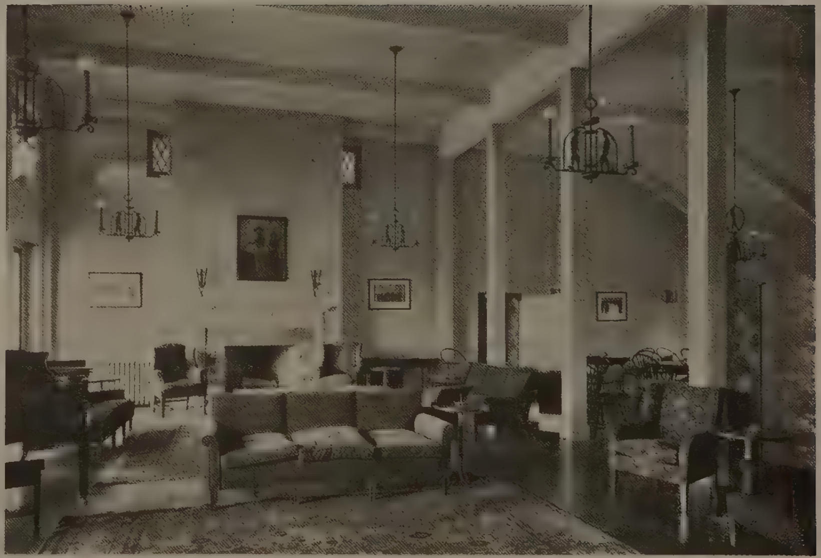
QUEENS VALLEY GOLF CLUB

Kew Gardens
N. Y.

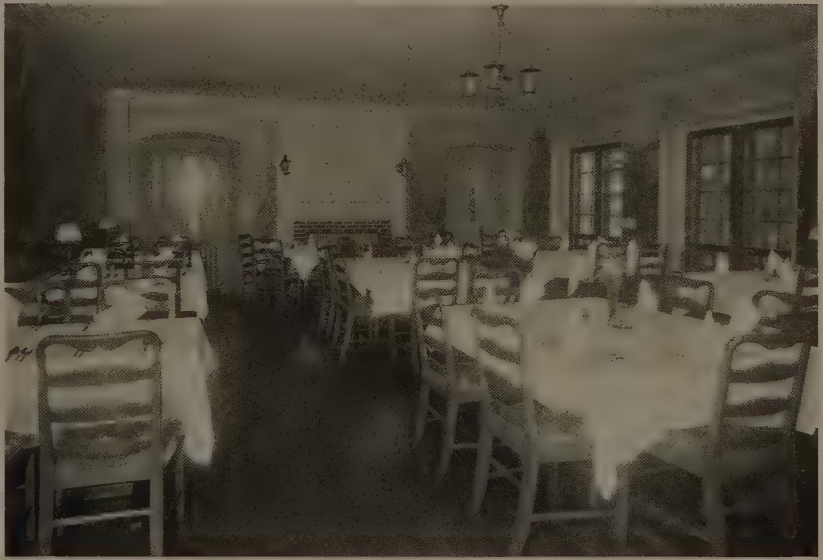
J. H. PHILLIPS
ARCHITECT



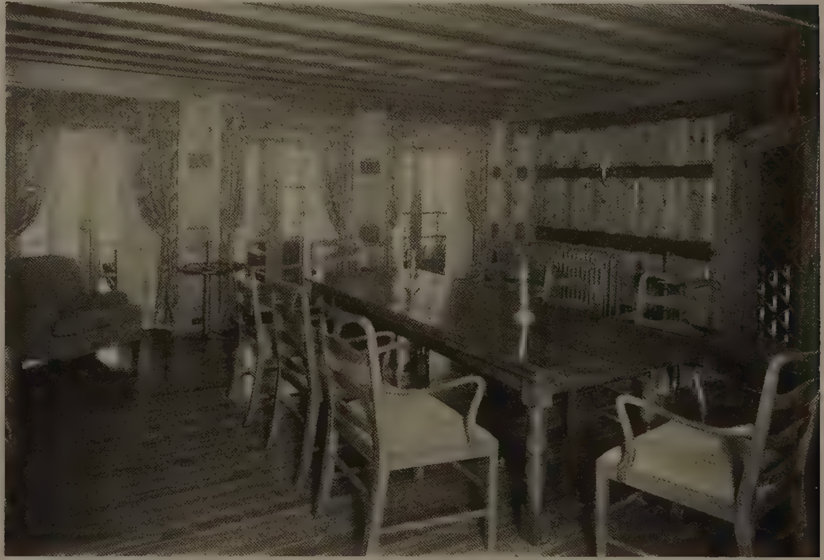
Men's Grill Room



Men's Lounge



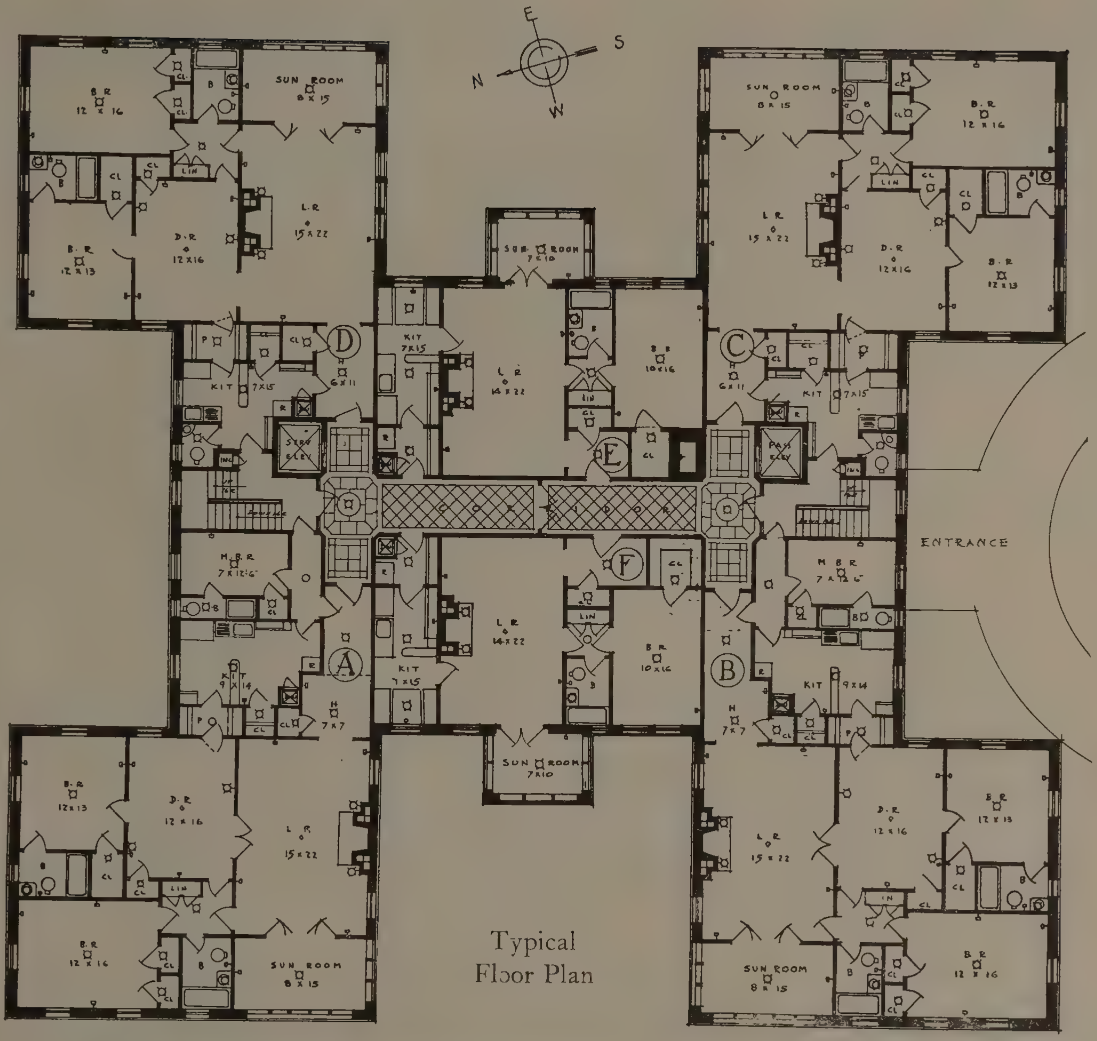
Dining-room



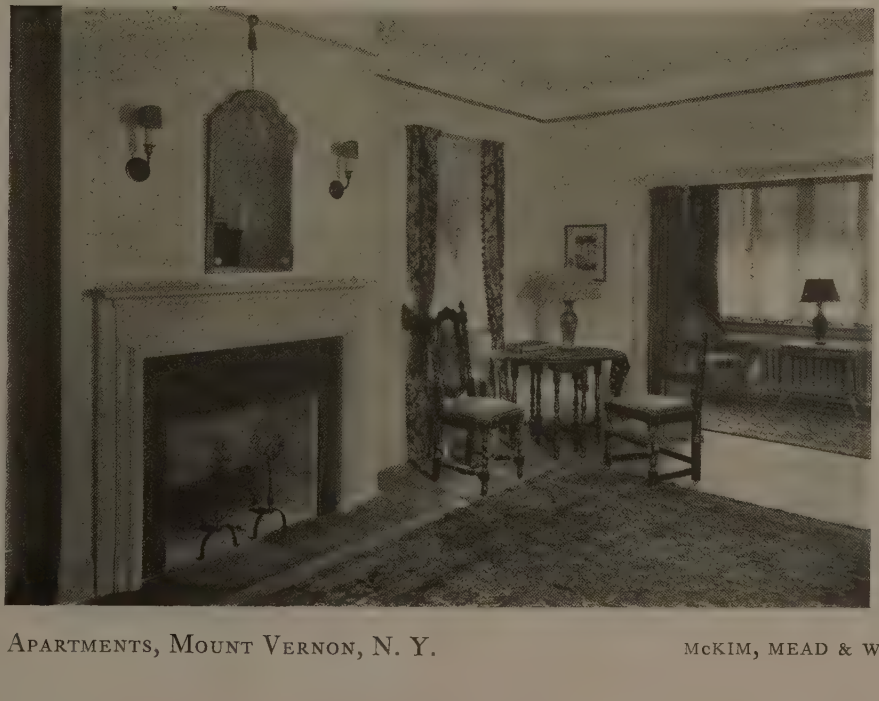
Directors' Room

QUEENS VALLEY GOLF CLUB, KEW GARDENS, N. Y.

J. H. PHILLIPS, ARCHITECT



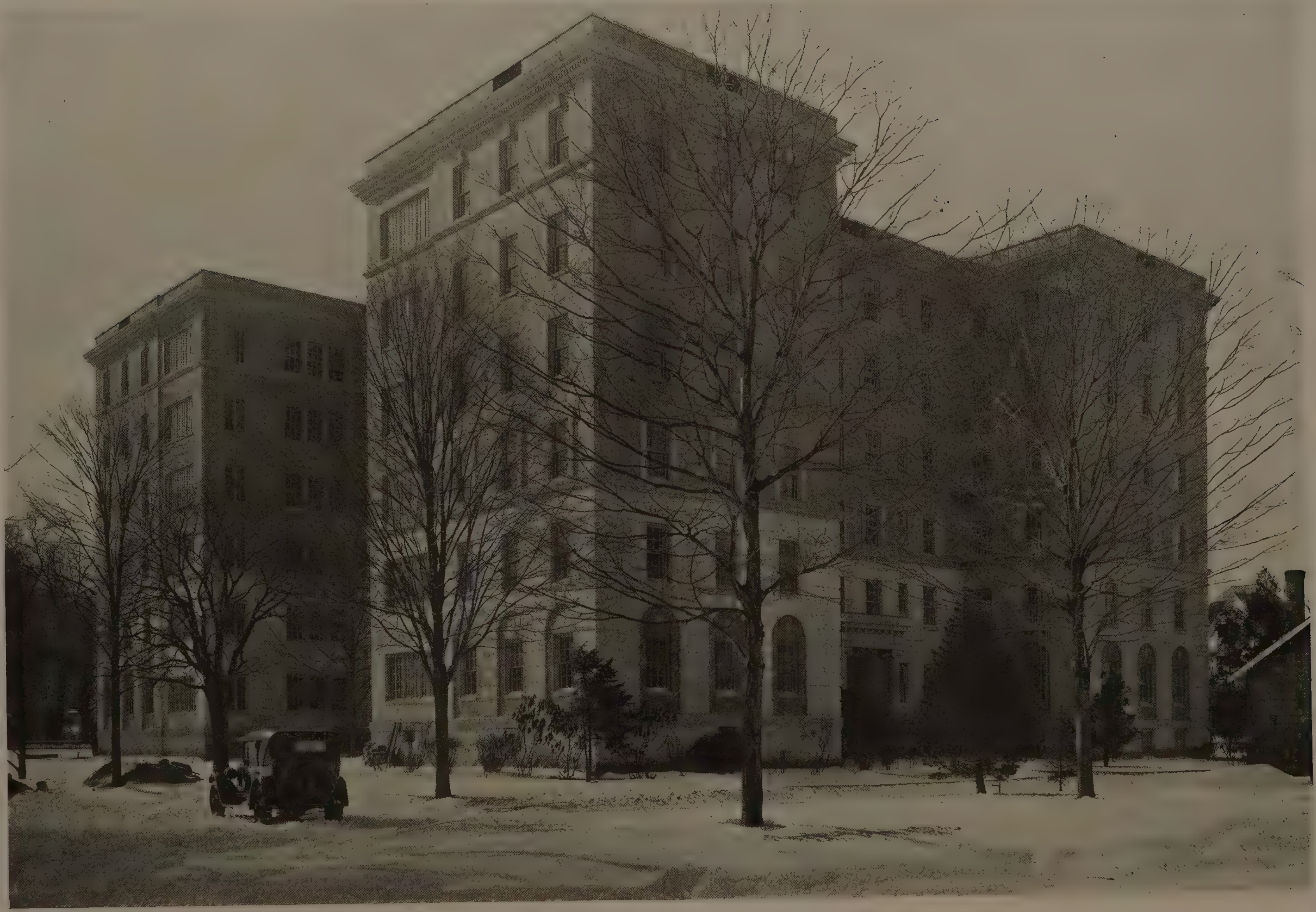
Typical
Floor Plan



A
Typical
Living-Room

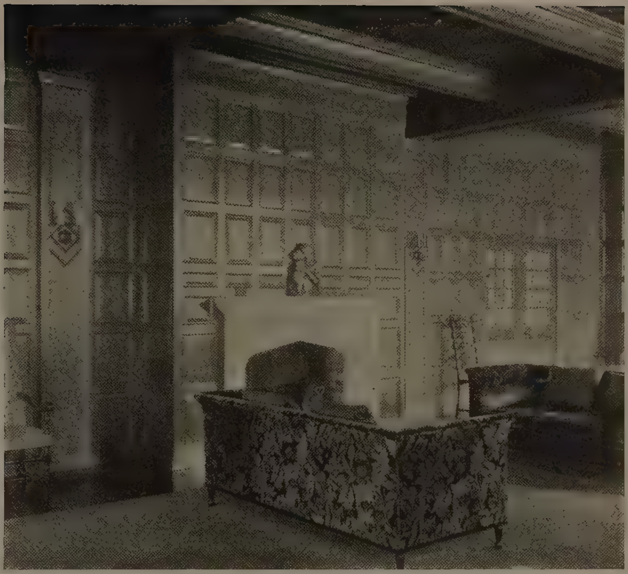
No. 1 Park Lane Apartments, Mount Vernon, N. Y.

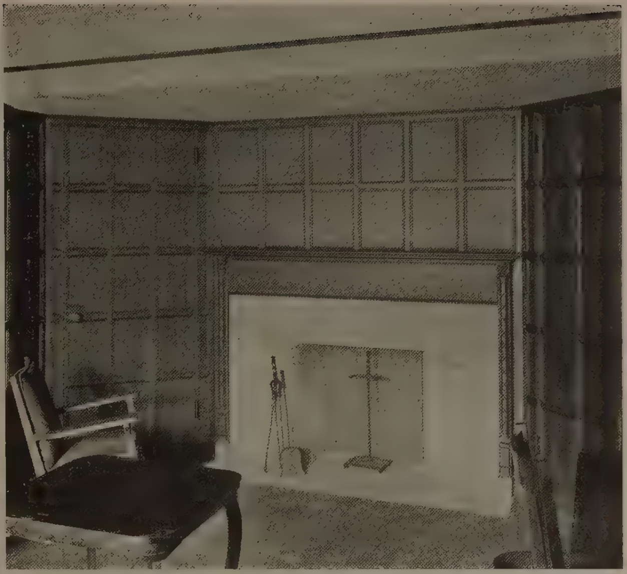
McKIM, MEAD & WHITE, ARCHITECTS



No. 1 Park Lane Apartments, Mount Vernon, N. Y.

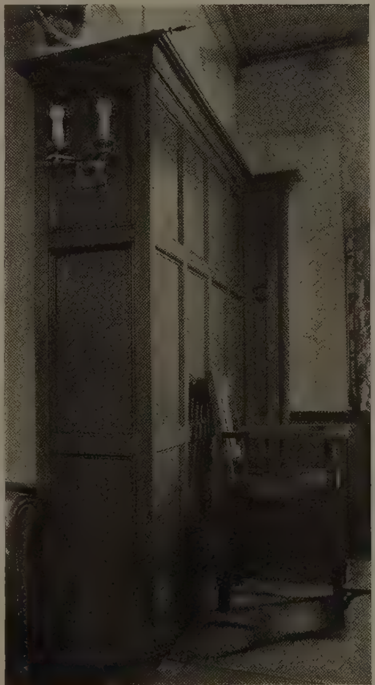
McKim, Mead & White, Architects

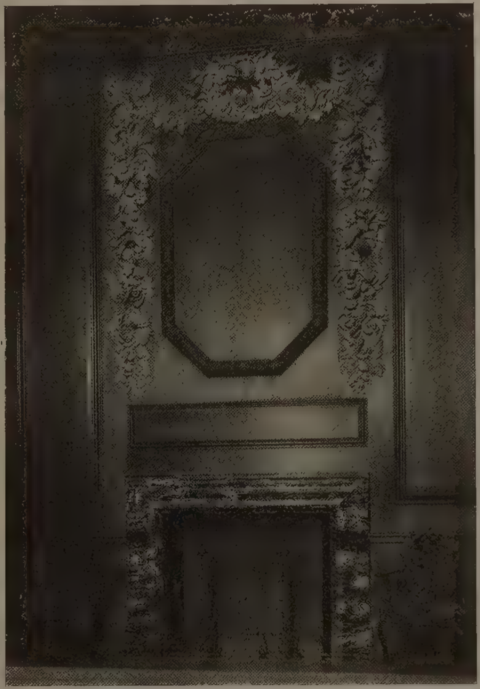

WARREN, KNIGHT & DAVIS, ARCHITECTS

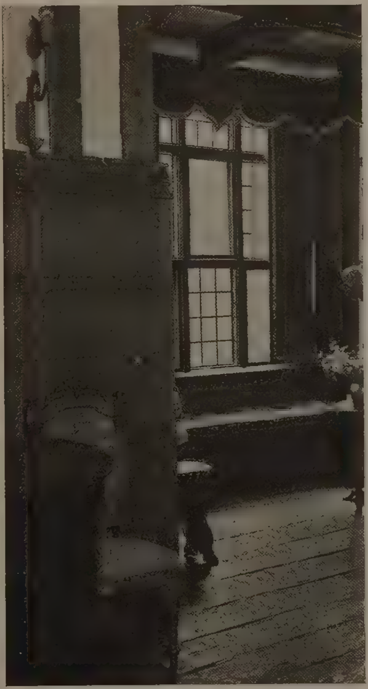

JAMES GAMBLE ROGERS, ARCHITECT

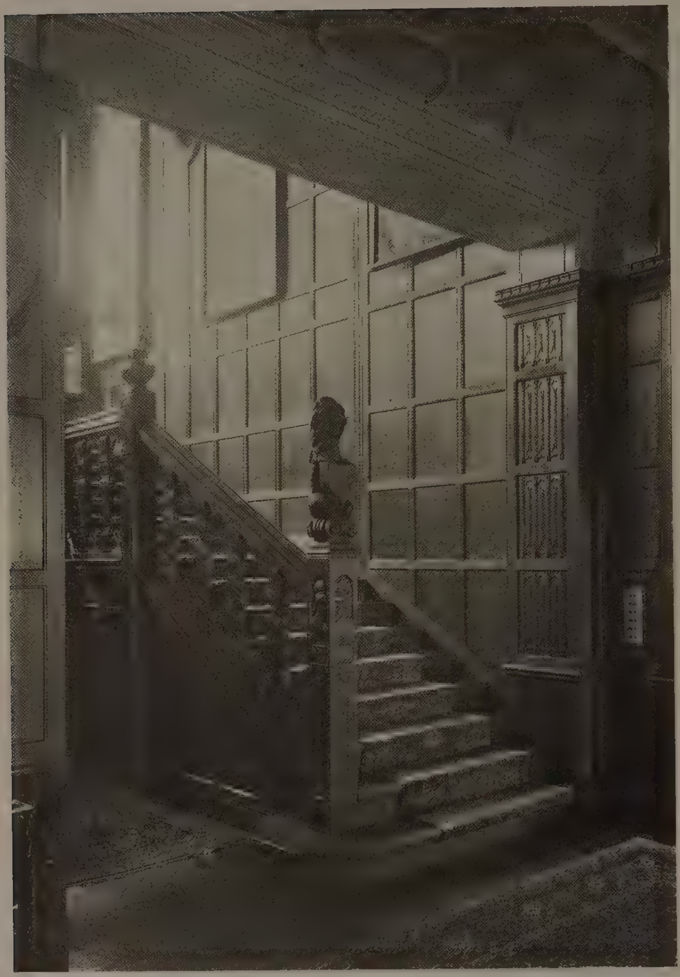
Panelling of the English Types

THE THIRD OF A SERIES OF PORTFOLIOS ILLUSTRATING SOME ARCHITECTURAL FEATURES OF VARIABLE DESIGN. OTHER SUBJECTS, TO FOLLOW IN EARLY ISSUES, ARE: STAIRWAYS, FANLIGHTS, PALLADIAN WINDOWS, COLONIAL AND GEORGIAN PANELLING, AND TEXTURES OF STONEWORK, BRICK, AND STUCCO

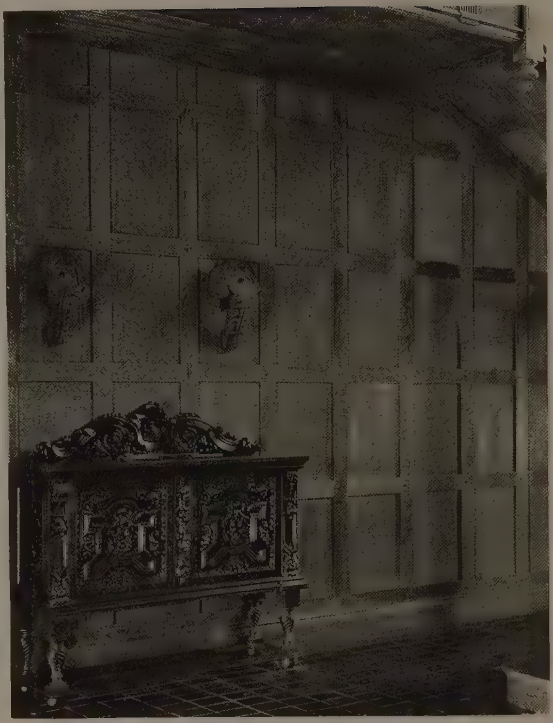

PHILIP M. JULIEN, ARCHITECT


W. L. ROUSE & L. A. GOLDSTONE, ARCHITECTS


H. G. MORSE, ARCHITECT

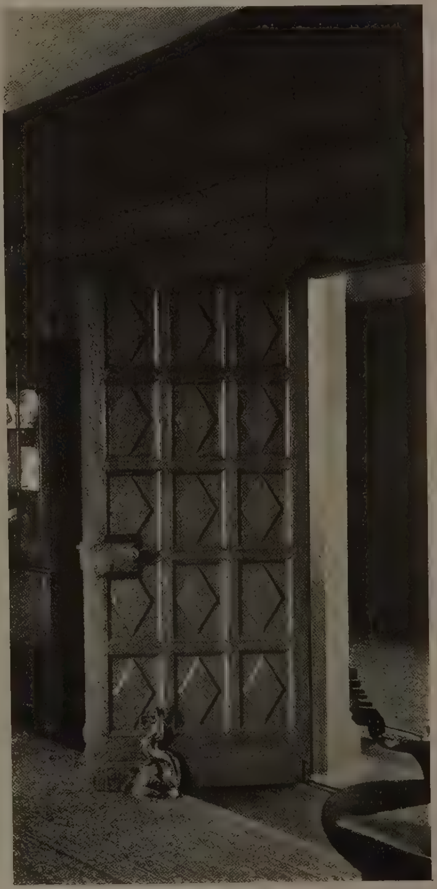


OFFICE OF JOHN RUSSELL POPE, ARCHITECT



JOHN MEAD HOWELLS, ARCHITECT

OFFICE OF JOHN RUSSELL POPE, ARCHITECT



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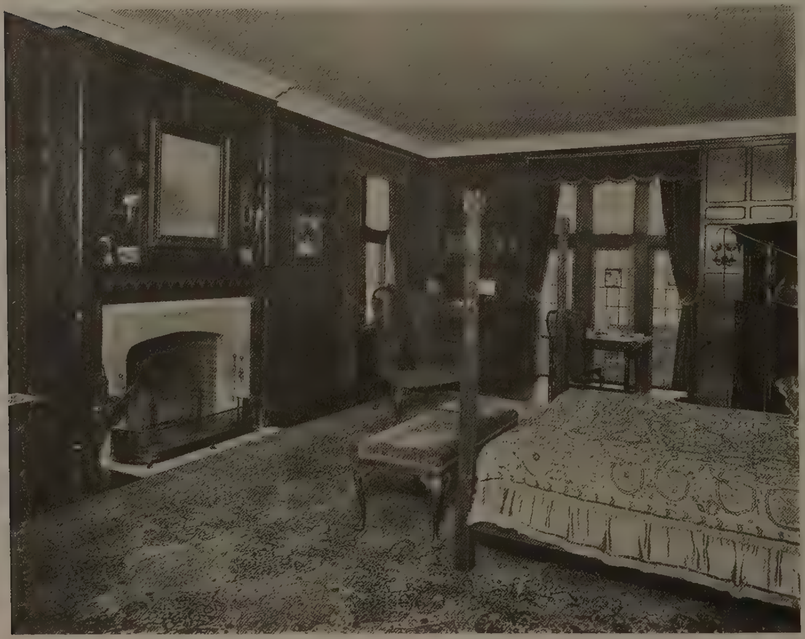
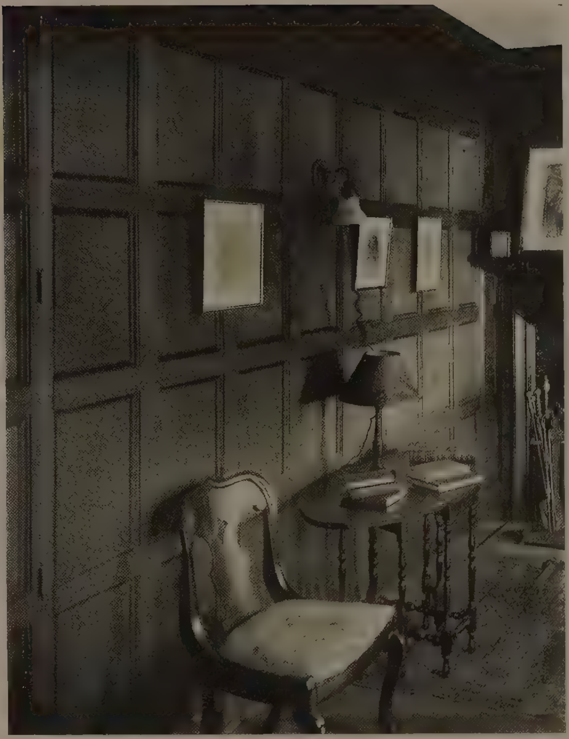
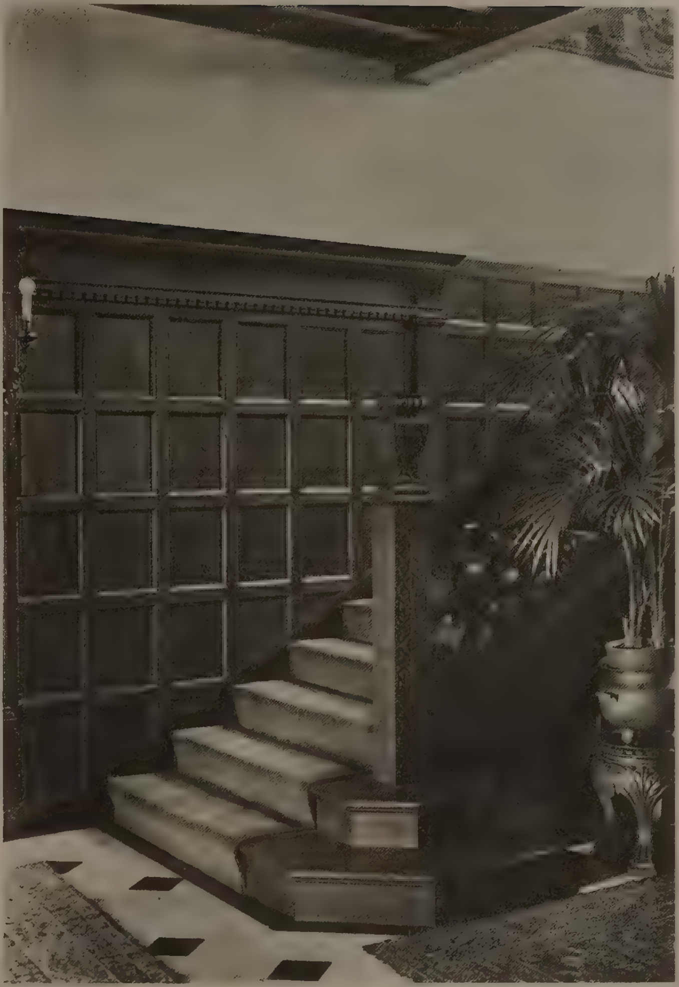


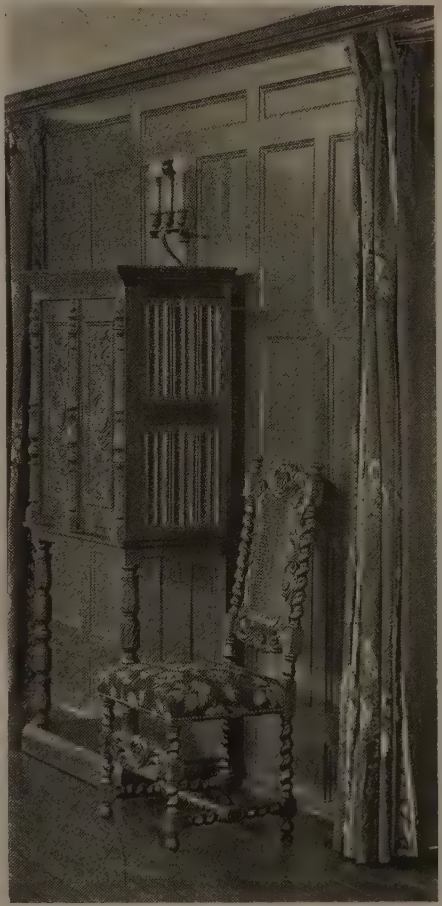


EDWARD S. HEWITT, ARCHITECT

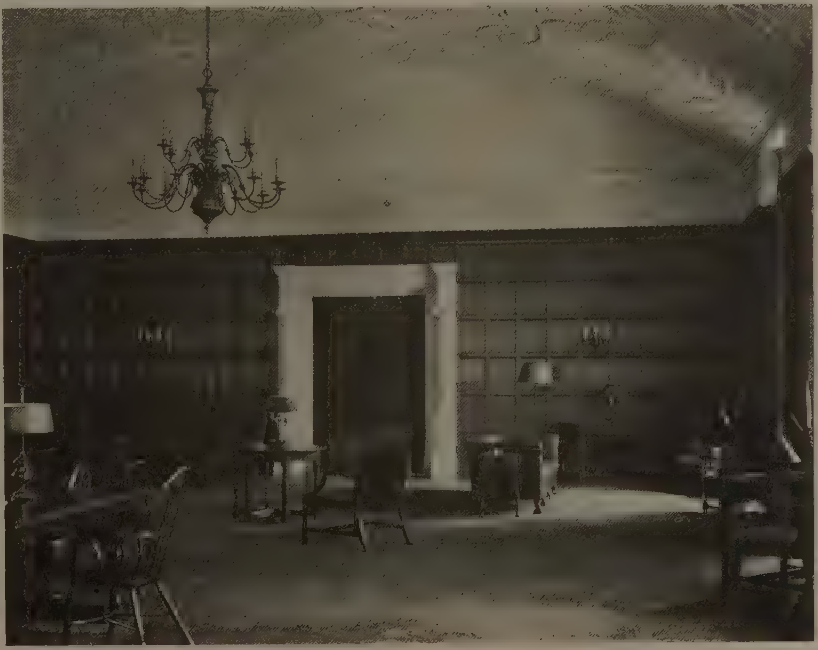


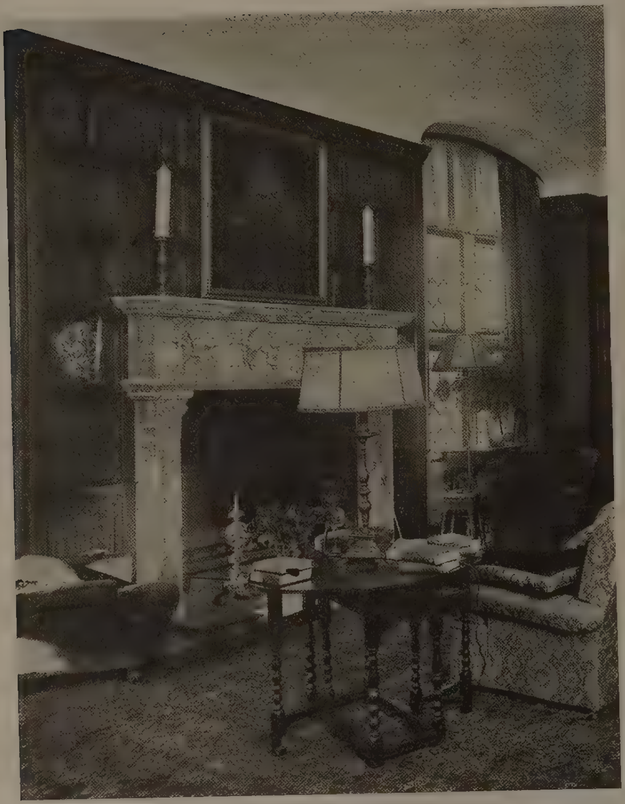
HOPPIN & KOEN, ARCHITECTS

BEVERLY S. KING, ARCHITECT

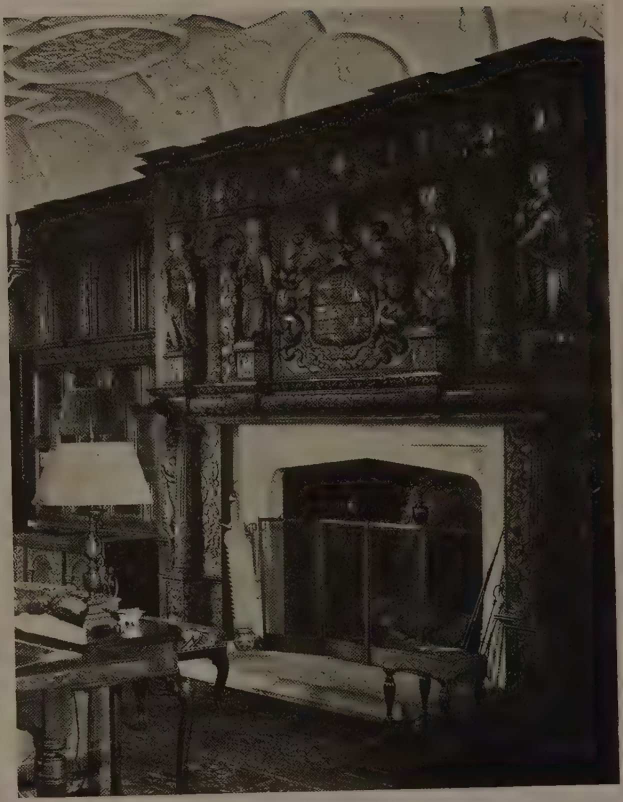


YORK & SAWYER, ARCHITECTS

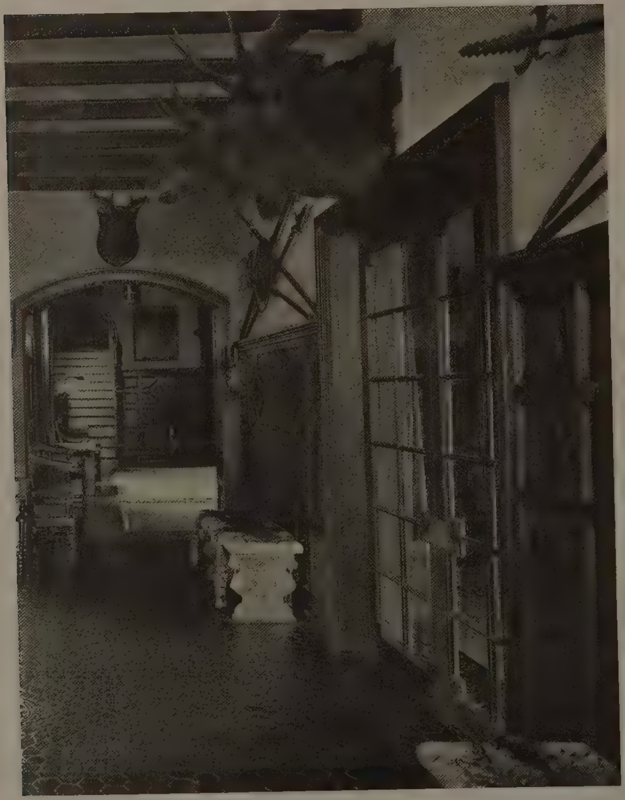




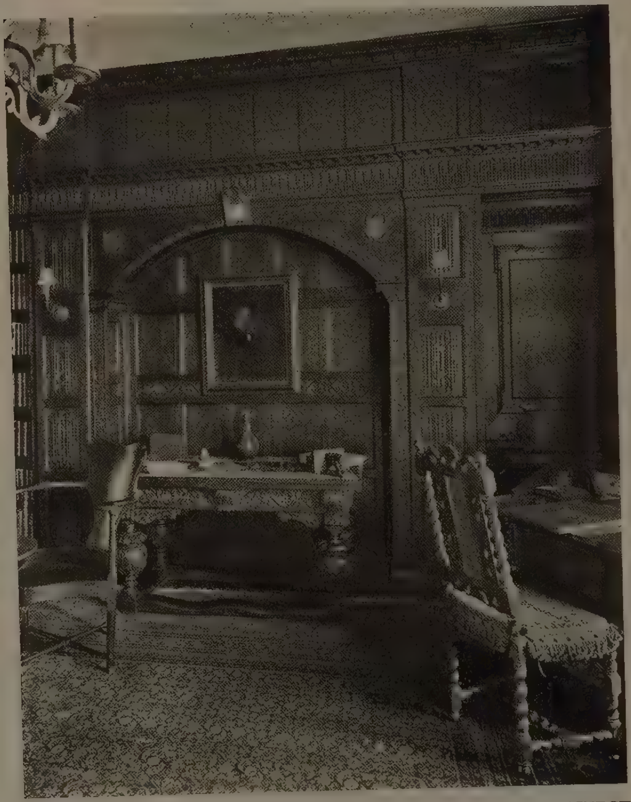
WALKER & GILLETTE, ARCHITECTS



(IMPORTED) JAMES BRITE, ARCHITECT



WILSON EYRE, ARCHITECT



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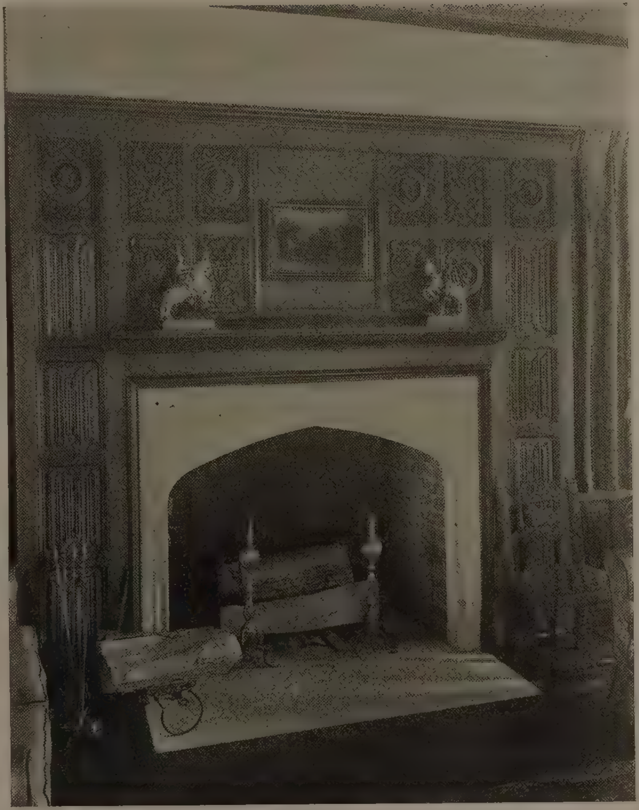
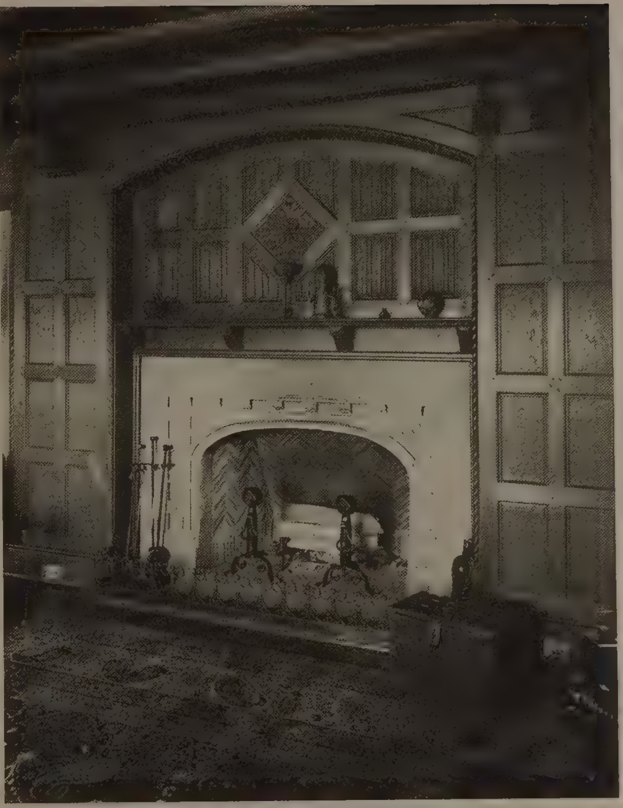
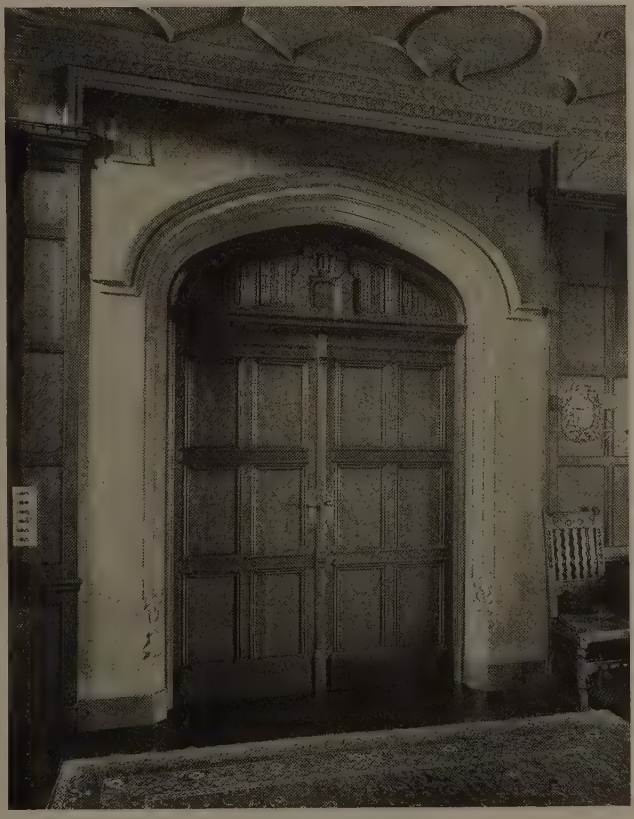


WILLIAM F. DOMINICK, ARCHITECT



DWIGHT JAMES BAUM, ARCHITECT



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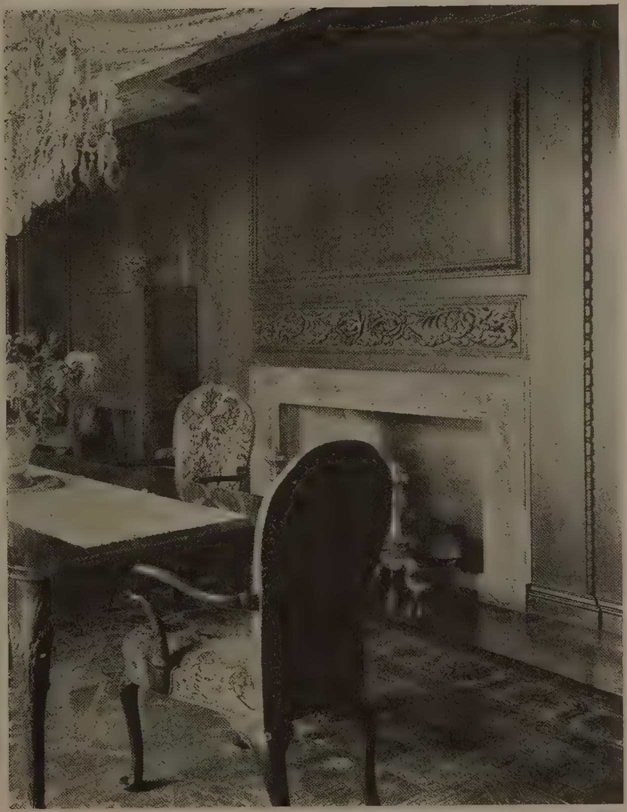

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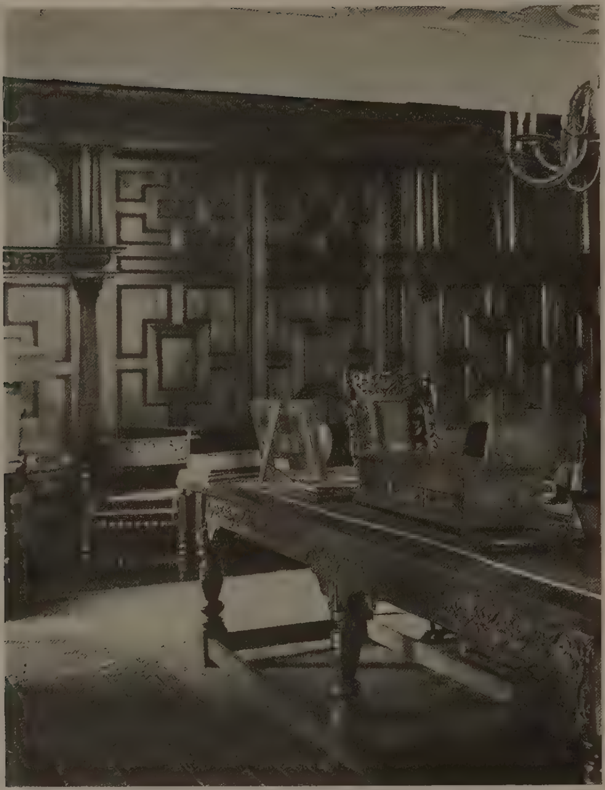

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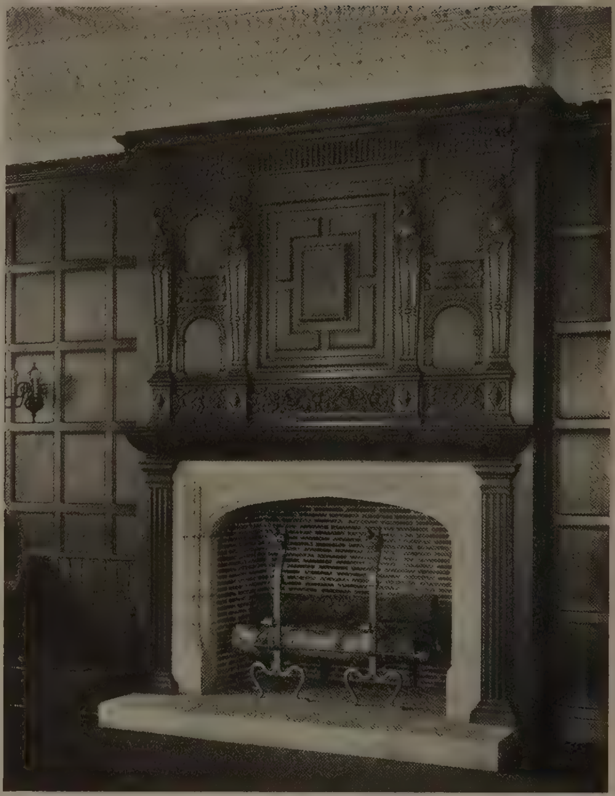
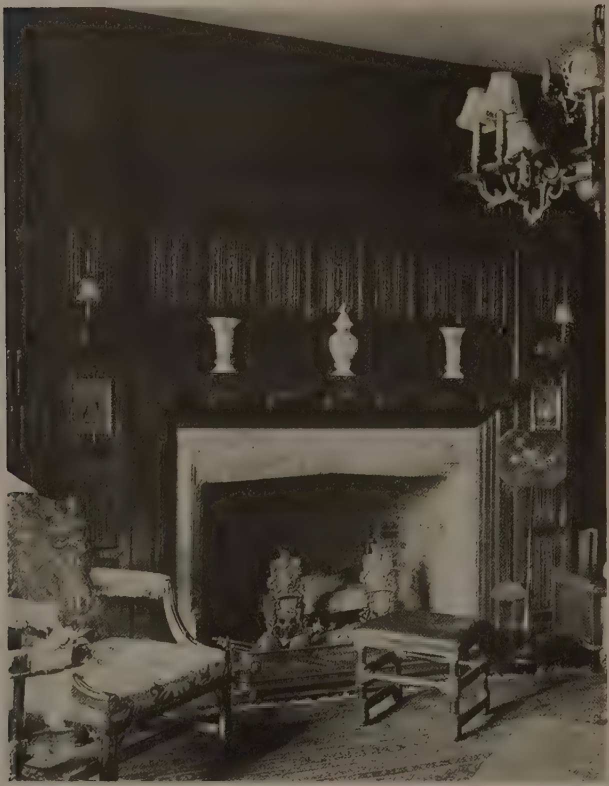


YORK & SAWYER, ARCHITECTS



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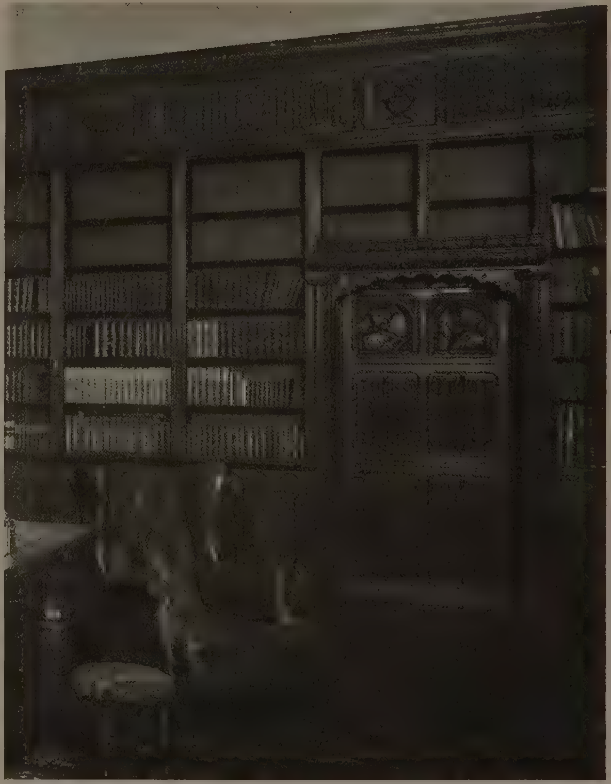
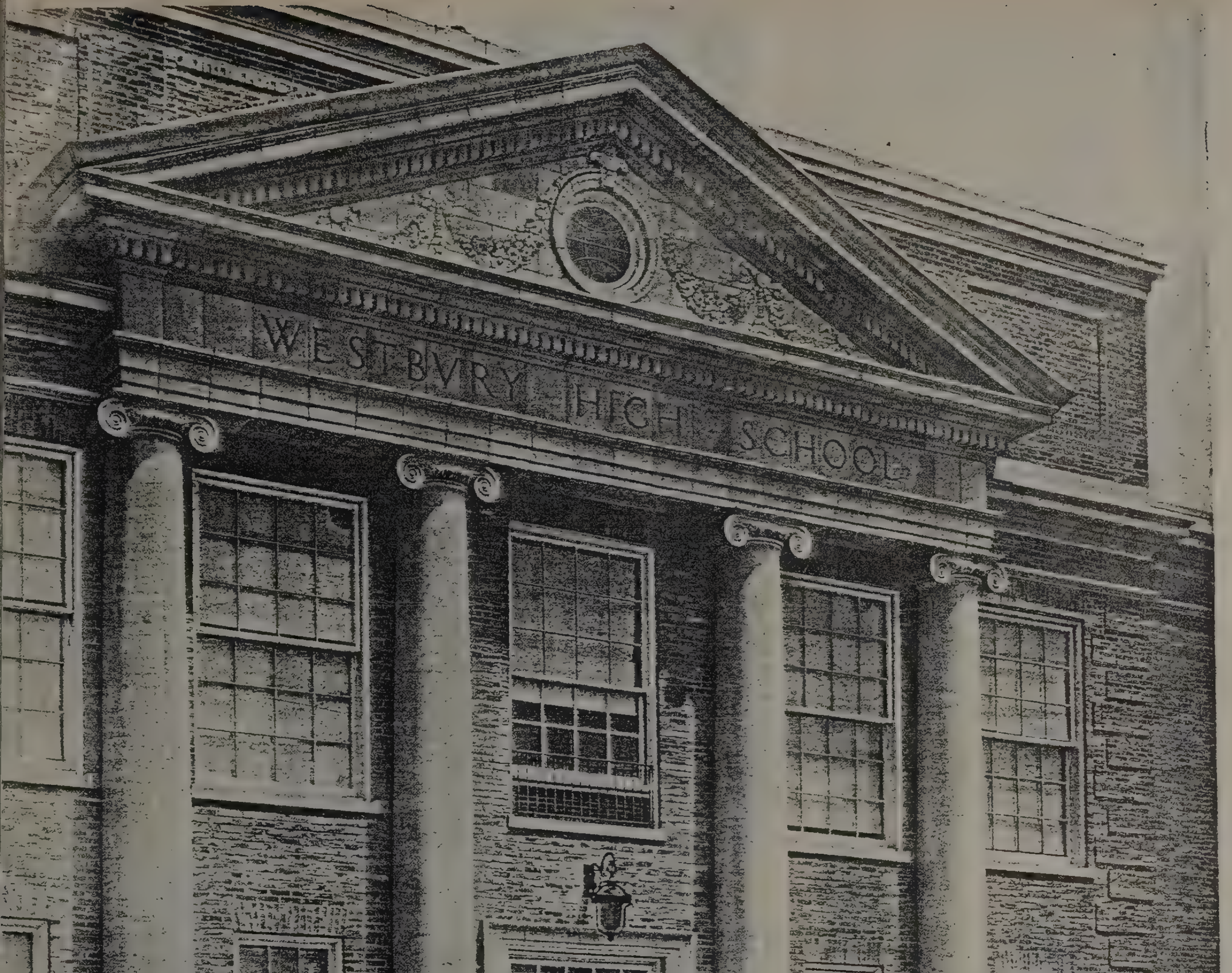


WALKER & GILLETTE, ARCHITECTS



estbury High School, Westbury, Long Island

peabody, wilson & brown, architects

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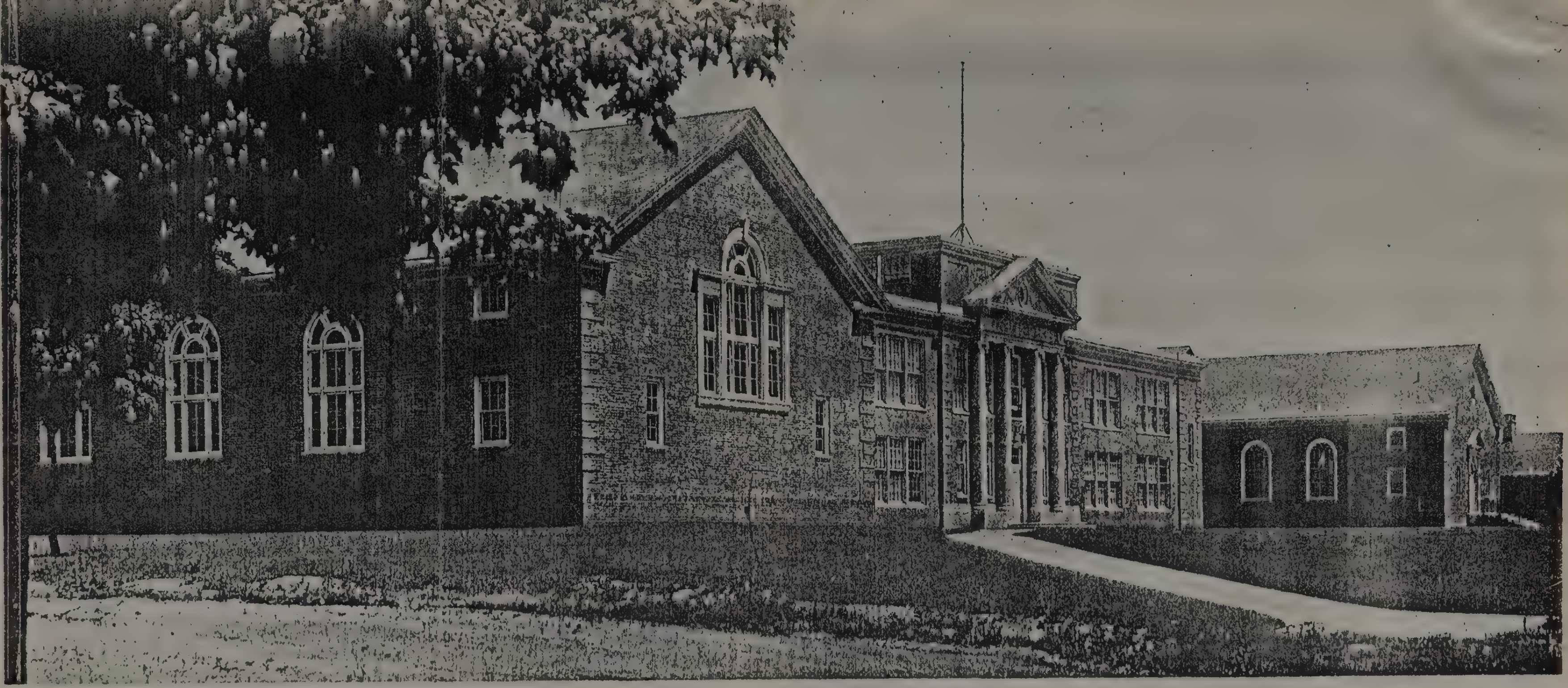
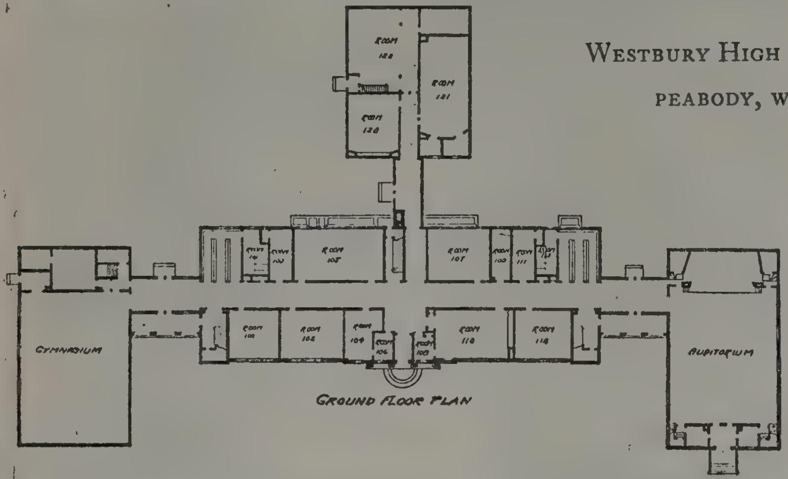
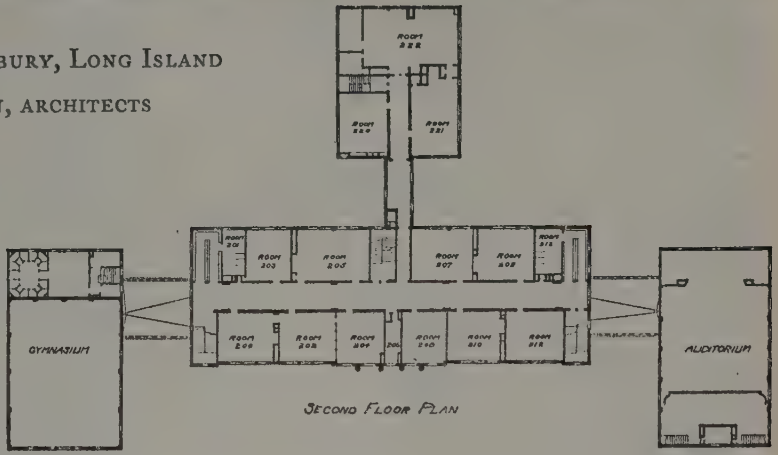


Westbury High School, Westbury, Long Island

Peabody, Wilson & Brown, Architects



Ground Floor Plan



Second Floor Plan

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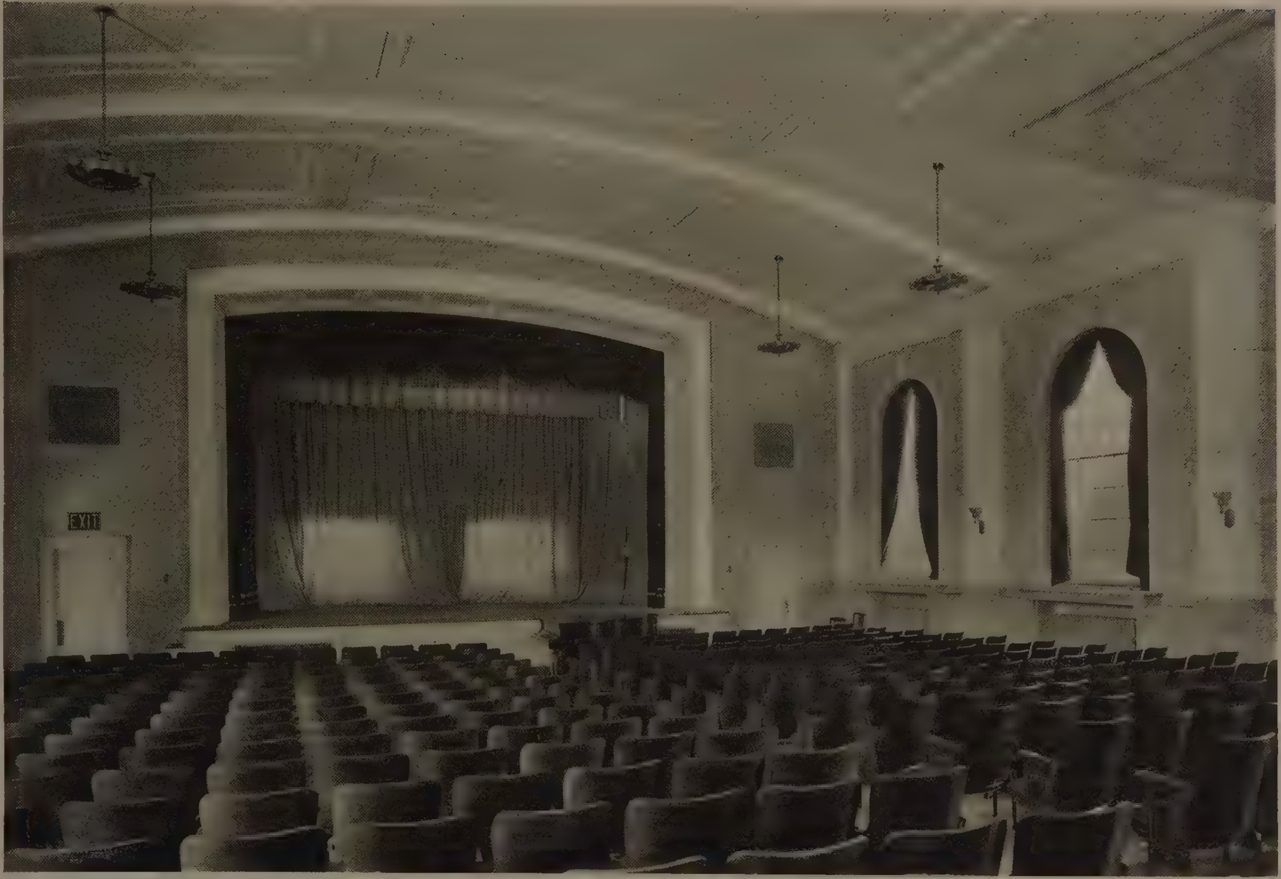

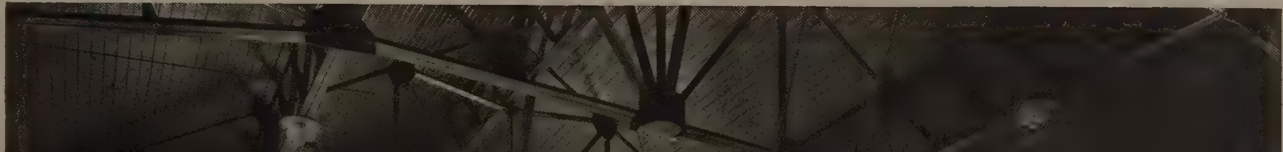

WESTBURY HIGH SCHOOL, WESTBURY, LONG ISLAND PEABODY, WILSON & BROWN, ARCHITECTS

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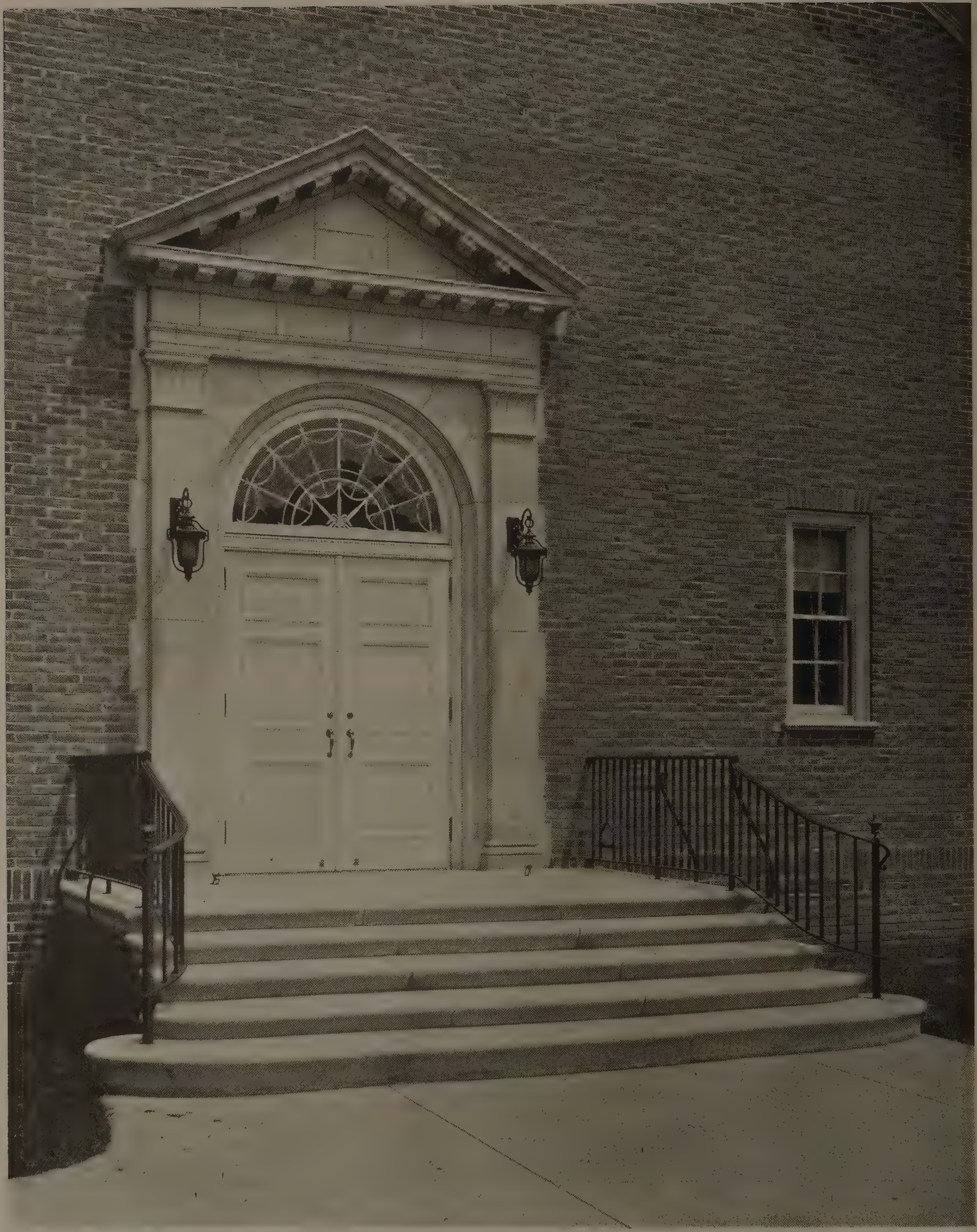
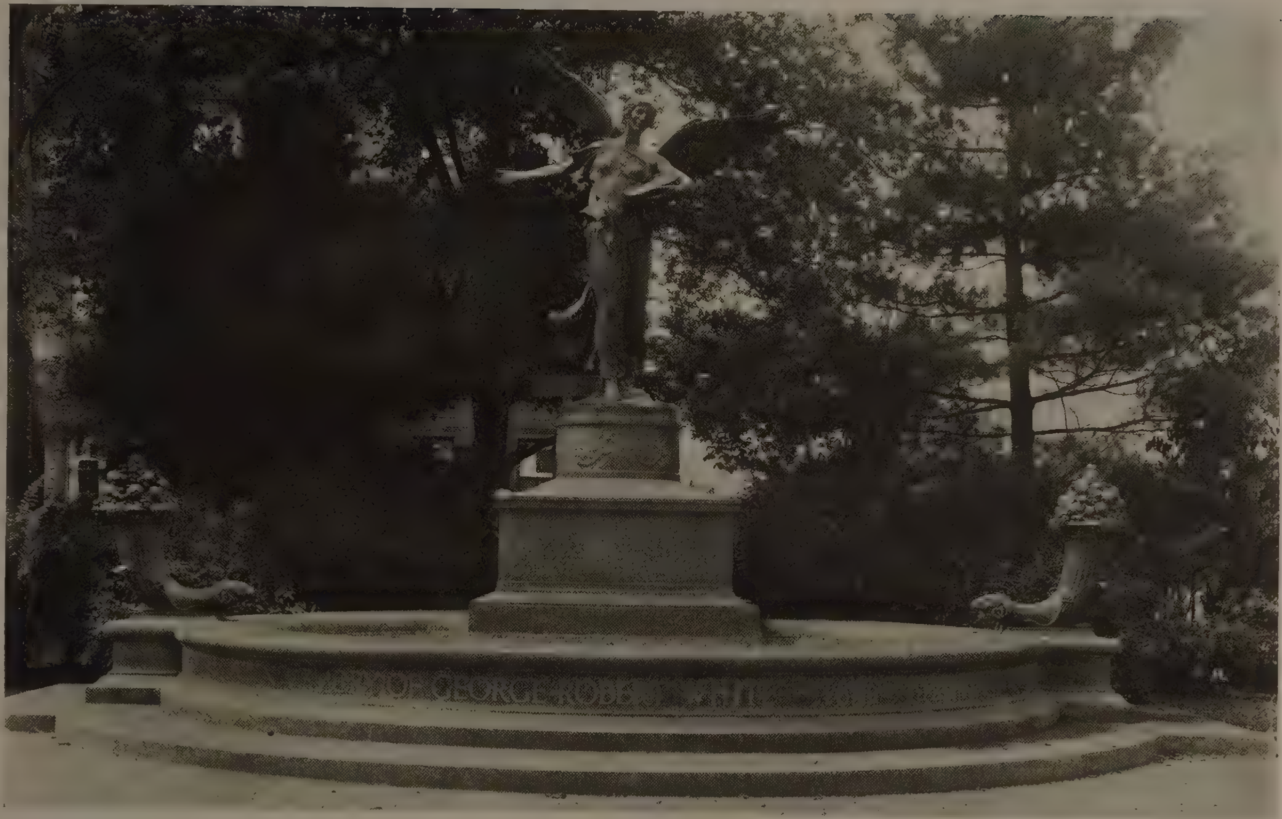


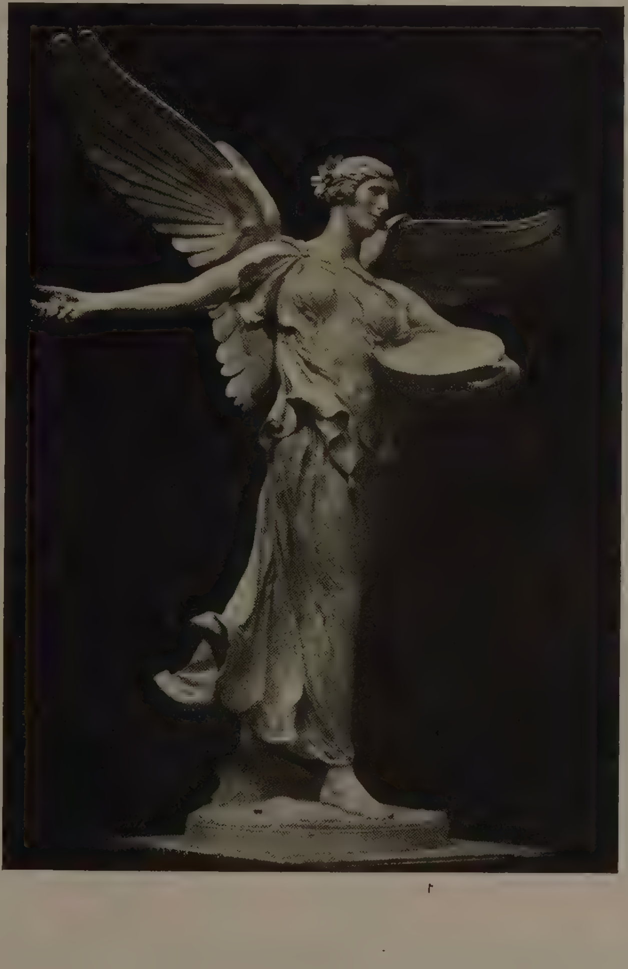
Westbury High School, Westbury, Long Island

peabody, wilson & brown, architects



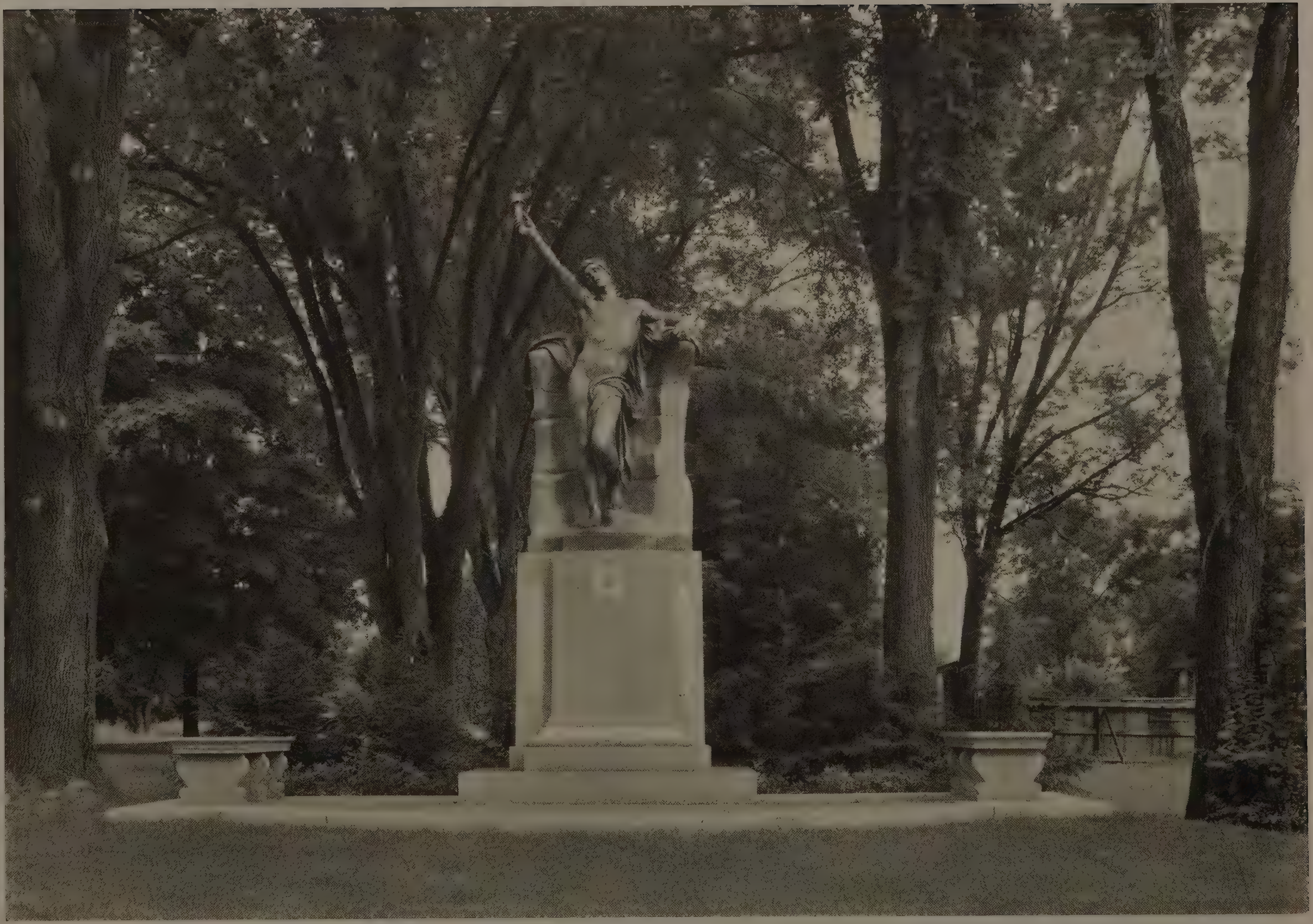
HENRY BACON,
ARCHITECT

DANIEL CHESTER FRENCH,
SCULPTOR



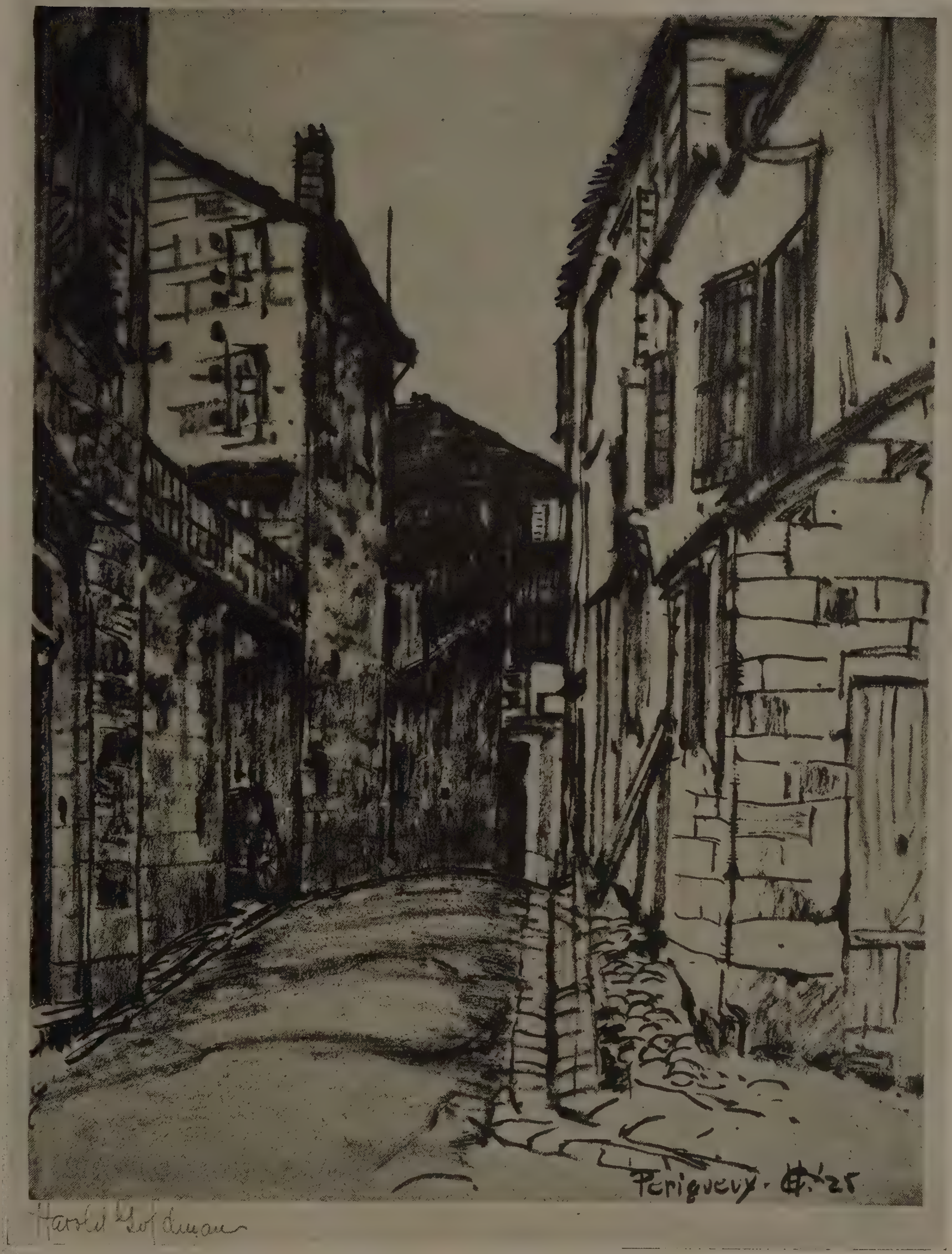
A Memorial Fountain representing "The Sower," in the Public Gardens, Boston, Mass.

In memory of George Robert White, who left some millions of dollars for the embellishment and benefit of the city



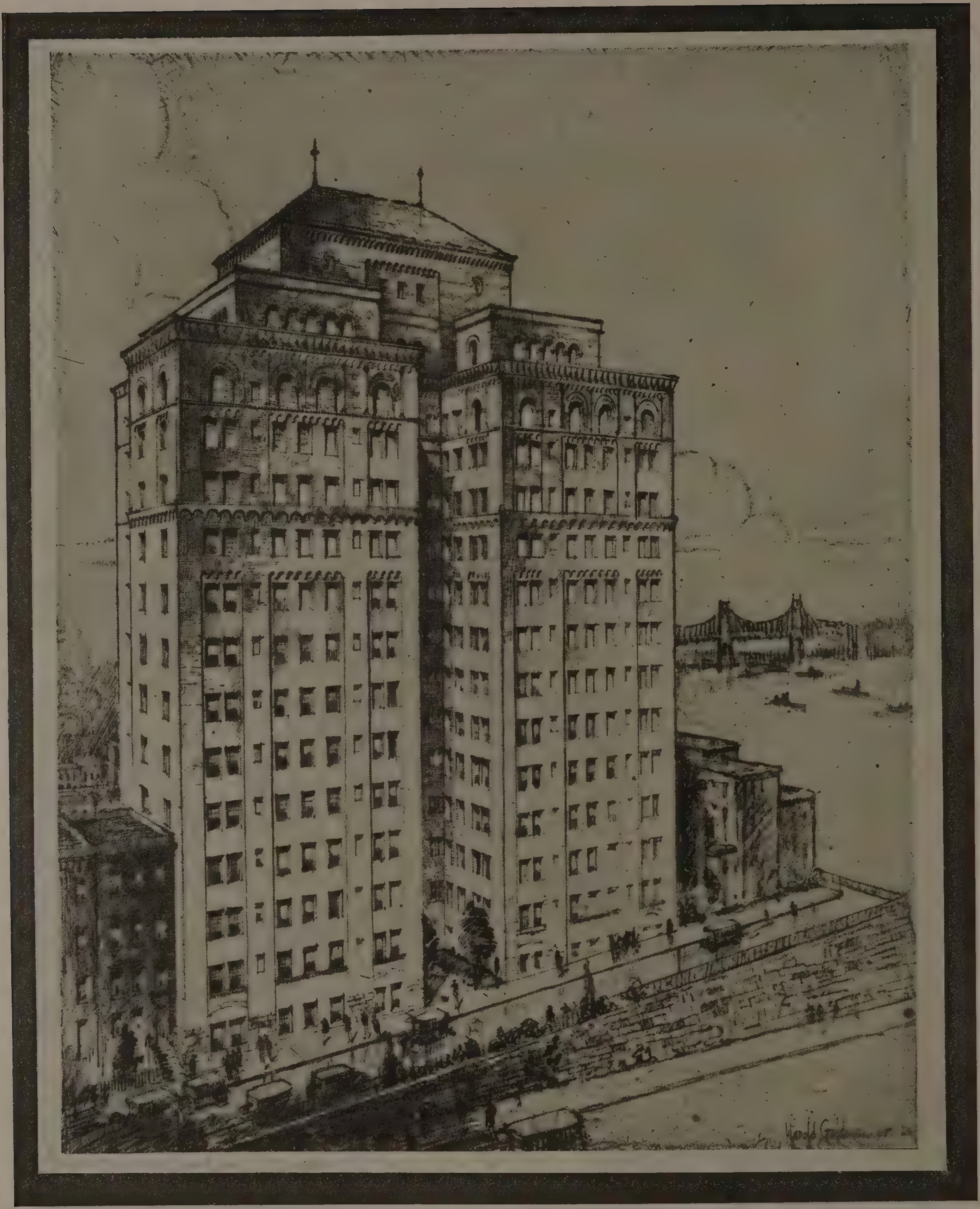
Milton, Mass., War Memorial, illustrating the lines from McCrae's "In Flanders Fields":
"To you from failing hands we throw the torch.
Be yours to hold it high."

COOLIDGE, SHEPLEY, BULFINCH & ABBOTT, ARCHITECTS
DANIEL CHESTER FRENCH, SCULPTOR



A "pencil etching," for a further description of which see next page

PERIGUEUX, FROM A PENCIL DRAWING BY HAROLD GOLDMAN



PENCIL ETCHING BY HAROLD GOLDMAN TURNER & BOWDEN, ARCHITECTS

The reproductions shown on this and the preceding page are not imitation etchings. Mr. Goldman has developed a process of reproducing his specially made pencil drawings in quantity on a hand-made photographic tissue

Walter Lane Hopkins

BORN, CLEVELAND, DECEMBER 1, 1879
DIED, HONOLULU, OCTOBER 9, 1926

ONE must indeed be shocked to review that long list of those active and illustrious in the beautiful work of our profession who have, by the fell hand of death, been so recently and so prematurely taken from us, stopped in the very fulness of their careers when so much fine, noble building was still to be theirs. And now my brother Walter is numbered among them; stricken in a far-away island of the Pacific, in the very shadow of those public courts and gardens which he planned so intimately and loved so well. He had gone to get them ready for that gay, pleasure-loving throng for whom they were built and who were always so dominant a part of the picture, verbal or pencilled, which he drew of his work.

As I think of those many intimate, friendly talks about our work that we have had together, talks which now seem vaguely to belong only to the memory of dreams, I feel the finest thing about his talent lay in the directness with which he invariably saw the practical part of every problem. He long ago threw aside, if indeed he ever had, that narrow student view of architectural tradition and formula which is very frequently found standing squarely in the way of clear-cut practical requirements. His mind was able to dismiss immediately all secondary matters and focus attention upon primary ones.

And what facility he had in every field of his effort! There is a definition of genius which describes it as an infinite capacity for taking pains. Perhaps that is one kind of genius. But it was not the genius of Mozart, of Shelley, or of Schubert. The beauty of their art is like some crystal spring which wells up clear and refreshing. And so it was with Walter's talent. A ready solution was ever at hand. It came without effort. He had the answer as soon as he had the question. And with what unerring taste was that answer always made! For not only in the field of architectural design was he expert to a high degree, but he had the very unusual quality of being able to furnish that architecture in the most appropriate way. And not only was his taste perfect in every matter connected with his profession, but it extended to the other arts as well, particularly to that of literature and to music. He never read a book which was not literature, as his library will attest. And in music, how keen was his delight in the old classics—in the Beethoven and Mozart string quartettes and in the symphonies of that time and later! The crashing, resounding harmonies of Wagner and Tschaikowsky enthralled him as did those of the dreamy, mystical Franck and Debussy. Nor did he ever tire of the gay, graceful melodies of Sullivan.

His interest claimed all that was beautiful in art. But beautiful it had to be, for there was nothing which even approached the commonplace or vulgar that he did not immediately reject and resent. And this fine critical faculty with regard to what was noble and pure in art extended to everything which touched his life. It put every business contact upon a basis which was fair and frank and dignified. It won all to him, those who worked for him and those for whom he worked.

Though serious in everything to which serious consideration is due, his delight in the very fact of existence made itself felt in everything he said or did. But that bright, sunny nature knew no cloud of discontent, no thought of envy, no qualm of jealousy. His keen sense of humor enlivened every incident and illumined every contact. He laughed at difficulties when they did not exist. He laughed at difficulties when they did exist. And when Death crept up out of those dank, dark, tropical vapors to come and stand by his bedside, he shouted that foul phantom down in derision and laughed him away. But he stayed. He stayed until those silent, fateful hours of the early morning, and when he went away he took with him that bright, buoyant, boyish spirit.

From the mail which has come to me I find a touching expression of regard from an old friend. This is what he writes: "I have not seen Walter for twenty years or more, but with what pleasure and delight do I remember his bright, gay spirit and his music! He was like Shelley's skylark.

"'Hail! blithe spirit!
Hail! and farewell!'"

Alfred Hopkins

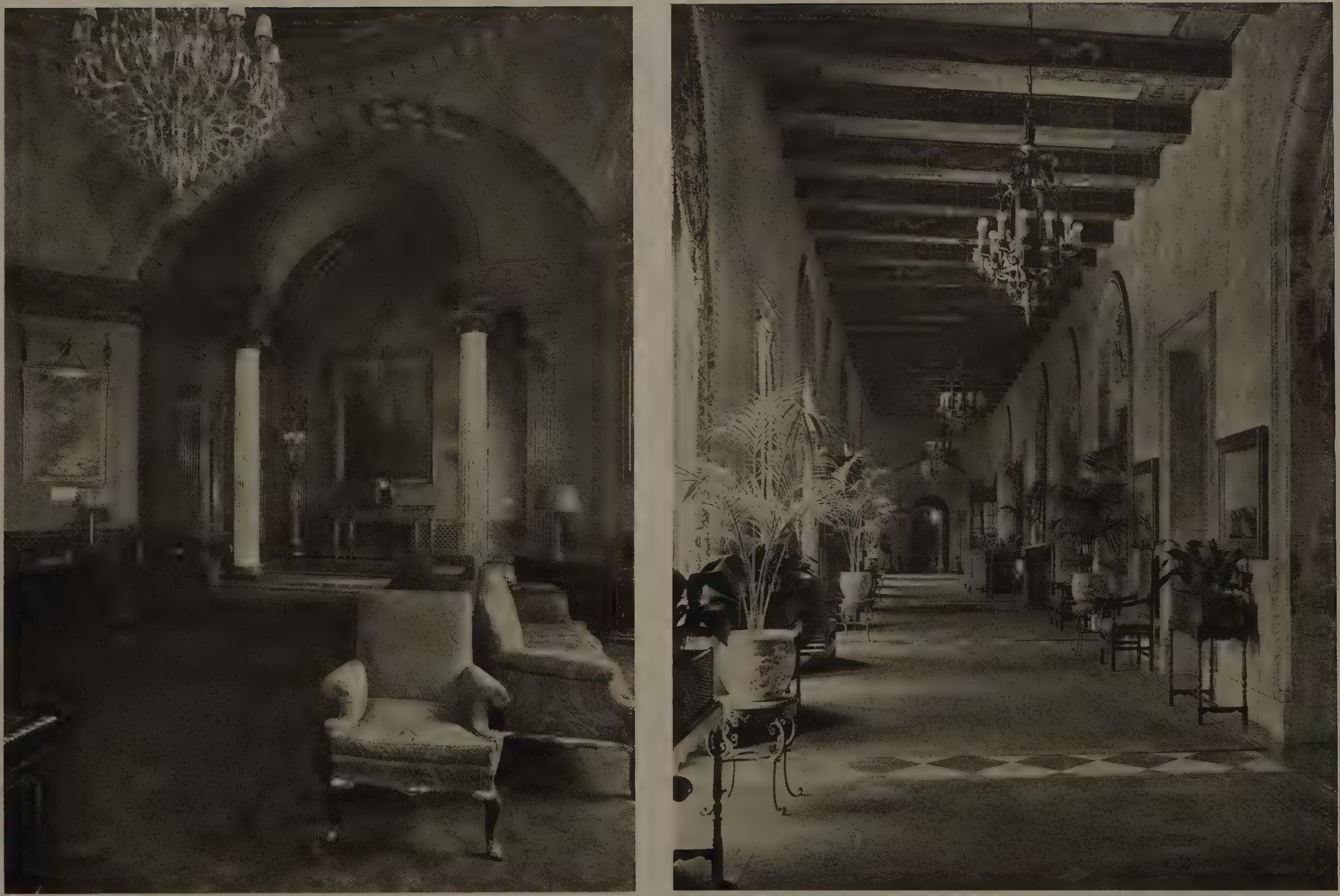
To the Editor of Architecture:

In the death of Walter Hopkins the world of architecture has suffered a great loss. Behind a charming personality was an extraordinary ability unusual in modern times. He possessed not only a rare capacity for design and a wonderful sense for color, but the one great quality which makes for the beautiful in architecture—that is, unfailing good taste. In this armor of good taste he worked without effort. His masterful work therefore was unstinted and without sadness.

Though guided by precedent, he never permitted his work not to be suited to its purpose.

These thoughts come to me after an association of almost a quarter of a century.

Charles D. Wetmore



WARREN & WETMORE, ARCHITECTS

These illustrations—of the Steinway Building and the Westchester Biltmore Hotel—show only two of many important structures with which Mr. Hopkins was intimately connected, not merely in the inception of the general scheme but with the final decoration and furnishing. The Steinway Building won for his firm the gold medal of the Fifth Avenue Association for the finest commercial structure erected in New York City in 1925.

CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE
OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

How the Architect May Facilitate His Selection of Materials

By O. C. Harn

Chairman of the Producers' Research Council, Affiliated
with the American Institute of Architects

INFORMATION about materials is necessary to the proper conduct of any profession, any art. You have all seen the sculptor who expresses art ideas in the sand which he finds ready to hand on the shore. I take it that he does not need very much information about materials. But when you get higher up in the scale and come to architecture, it is very necessary for the artist to know much about many materials.

Forty or fifty investigating bodies exist for the furnishing of such information. It would be very difficult if every architect had to shop around among forty or fifty of these investigating bodies in order to find out where the information was to be had among these forty or fifty, and then to get it. The Scientific Research Department is a body which concentrates all that information in one place to tap easily and conveniently.

But there is another source which is quite as important, I believe, as those investigating bodies, and that source is the information which manufacturers themselves have about their own materials. Nobody knows as much about a material as the man who makes it. He must know. He must know it from beginning to end, and he must know for what it is useful and how to apply it. But there are at least two defects in this source of information.

In the first place, it is the most natural thing in the world for that information to be prejudiced. The manufacturer of a material is in the position and takes the attitude of a father toward his favorite child. The child may be all he thinks it is. But we strangers might be excused perhaps if we refused to take the father's estimate without some reservations.

There is another possible defect, and it is just as important, and that is that the manufacturer, although having a mass of information about the material, may not know and very frequently does not know how to make a selection from that mass of information to present to the man who does not know anything about it.

It is fairly well illustrated by a story I heard the other day of a motorist who was some miles from Johnstown, Pa., and wanted to get to that town. (Why, I don't know.) But he asked a man near by if he could direct him to Johnstown. It happened that he asked a man who had full and complete information. He was conducting some lumbering operations near by and his wagons were going from the scene of the lumbering operations to Johnstown every day and this man knew every crossroad, every turn, and every crook in the road.

He answered him by saying: "Yes. Go to the first crossroad, turn to the left, go on down until you see a fork in the road; take the right-hand fork. A little beyond you will find a road that looks like a main road, but that is not a main road. It looks like a good road because we have been operating there and it is well travelled. But avoid that road. Go on down until you see a turn to the left and follow that and then turn to the right." He described every foot of the road.

The information was perfect and complete, but there was such a mass of it that by the time the motorist got to the first turn he had forgotten which way to turn. There was nobody to ask but a small boy.

The boy turned to him from his play, and said: "Yes. Just follow the newer set of telegraph-poles."

It was perfect—he gave complete information about the road to town, the essential information which that motorist should have.

Now the manufacturer, in full possession of the complete information, does not always know how to tell the architects what they should like to know and which would be all that is essential.

The obvious way for architects to get the information they want about materials is to ask the manufacturer to tell them in just the way they would like to have it, but it is manifestly impractical for each of the 3,000 or more members of the American Institute of Architects to ask each of the hundreds of thousands of manufacturers of materials to instruct those men. But it is practical for architects en masse to ask producers en masse and instruct them as to what they want to know and how they want it told.

This set-up enables architects to control and lead the information which the manufacturer has. Producers have endeavored in the past to give architects this information through their individual advertising and we had to follow our own ideas, and it was often very badly done. Sometimes it violated good taste, of which architects are the high exponents, and naturally we suffered because we made a bad impression. Or our information was largely of the manner, "Our material is the greatest stuff for the purpose in the world," leaving architects with an idea perhaps that it is not the greatest stuff in the world, and even if it was, they ask: "Of what importance is that? We do not know how to use it."

Architects, as a body, have it in their power to tell us wherein we are making our mistakes in telling about our materials, whether en masse as a council or as individual members of the council.

Now just a word as to what we get out of that contact as manufacturers. In the first place we get criticism. In numberless instances we have said: "Here is what we propose to issue to architects for information about our materials. Are we on the right lines?" The answer comes back: "Yes, you are on the right lines." Then we work it out in more detail and say: "Is this in good taste and good form? Is it likely to make a good impression upon the architect as we want it to make?" Then comes back the criticism: "Very good on the whole, but advise you to elaborate this point a little bit more," or "more information is needed on that." Or they might say: "We believe you should not say that. We think it would made a bad impression."

Then we get it into printed form and say: "Is this form all right?" The architects may say, "No, that is too small. We like to have something large enough so that it won't get lost in the files," or they may say it is too large to file, or that it has stiff covers and takes up unnecessary room. And so on. When we get through with that piece of information, it is in the form which will best serve the purposes of the profession and it will best serve our selfish purposes, because if we don't get a thing such as architects want it, it is a waste of money and valuable time, because it does not accomplish the purpose, and printed matter is not advertising until it does meet the minds of the people to whom it is put out.

In the second place we receive the valuable benefit of the exchange of opinion. It is worth while to find out by contact what the trend of opinion is in a general way, and it is also beneficial to be able to set architects straight as to things upon which they may be misinformed.

We are all (manufacturers as well as architects) working for the same client, the public. Our success depends upon our serving that public. It seems to me that we can all work together on this thing, and so to work together should be of the greatest benefit to our common client, the public.

The Amenities

IN an address before the American Institute of Steel Construction, Mr. Harvey Wiley Corbett had this to say:

"I am willing to admit that without the engineer the buildings we erect would fall down, but I maintain that without architects the buildings we would erect ought to be taken down. The average architect still thinks of the engineer as a sort of hard-boiled egg, and I am sure that the average engineer thinks of the architect as a sort of soft-shell crab. Fortunately, however, the architect is beginning to depend more and more upon the engineer, while the engineer is looking with greater interest upon the æsthetic—the architectural—phase of bridge and building construction."

* * *

Sample-Room in the Offices of Cass Gilbert, Architect, New York.

THE EDITOR PRESENTS:

Who's who in this issue and others to come. Editorial plans completed and others still in process

"PENCIL ETCHINGS"

IT really is not safe, in these times, to make any statement of alleged fact. Who was it that said: "All generalizations are false, including this one." In the November issue we printed a drawing by Paul Hermann—the Cathedral in Avila—and said of it: "The etching-like quality of the drawing was secured by photographing a pen-and-ink original and enlarging it in a process known apparently only in Switzerland." One of our readers immediately set about proving that Switzerland has nothing to teach us about securing this particular effect in a drawing, referring us to the work of Mr. Harold Goldman, two drawings by whom we reproduce on pages 55 and 56. As a matter of fact, the effects secured in the originals are quite different, though both very interesting in their quality. Mr. Hermann's medium was pen-and-ink, photographed and enlarged. Mr. Goldman's original, he tells us, is in pencil, but made for the process of reproduction he has developed—a means to an end. In both processes, of course, there is the advantage that any number of copies may be made, and in neither process is there any intrusion of the photographic work—the copy you hold in your hand might be the original.

THE following letter explains itself. It is printed here with the thought that there is something wrong, with either the profession or the public or both, when this sort of thing can happen. This is a particularly flagrant example, but the same sort of thing occurs constantly.

November 12, 1926.

EDITOR "THE NEW YORK TIMES,"

Sir: The Times, like other newspapers, gave considerable space this morning to the dedication of the Liberty Memorial in Kansas City, and the President's speech upon that occasion. You found the subject worthy also of your first editorial, which opens with the words:

"There seems to be no doubt that the War Memorial dedicated at Kansas City yesterday by President Coolidge is one which New York might well envy for its splendor of conception and impressive beauty."

The name of the man who designed the memorial and brought it into being is not mentioned.

President Coolidge, in his speech of dedication, said: "To-day I return . . . in order that I may place the official sanction of the National Government upon one of the most elaborate and impressive memorials that adorn our country." The identity of the man who conceived this shaft, however, is apparently of little consequence either to the President or to his hearers, for his name is not mentioned.

I searched the many columns of this account. I found the name of the reception committee's chairman, the names of many other dignitaries who graced the occasion with their presence. The names of the clergymen and rabbi who offered various prayers were duly reported, as was also the name of a woman who loaned the President her wool robe. But the man who created this monument, the man but for whose conception it might still be a mere pile of stones and bronze, cement and marble, was not thought worth mentioning.

Of course, this might all be dismissed with a shrug as mere slovenliness in reporting, but I am afraid it is more than that. The bald fact, I fear, is that as a people our interest is more in the facts that this memorial cost $2,000,000, that it is 217½ feet high, that it required five years in the building—even in Kansas City, than in the identity of the American architect who conceived this "pillar of cloud by day and pillar of fire by night."

His name, if any one should by chance be interested, is H. Van Buren Magonigle, of New York, whose design was selected in a nation-wide competition, and to whose genius we owe also the National Maine Monument and the Robert Fulton Memorial in New York, and the McKinley National Memorial in Canton, Ohio.

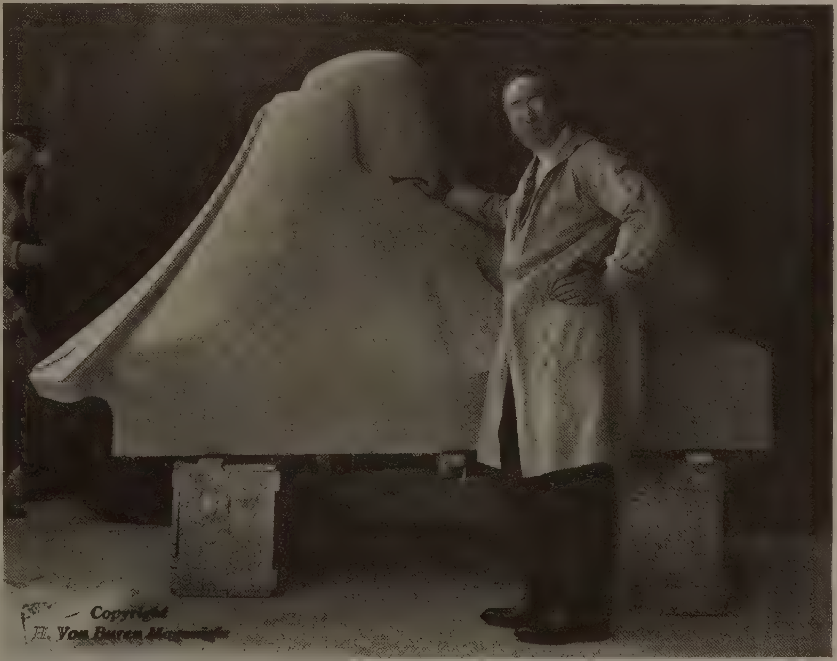
HENRY H. SAYLOR,
Editor of ARCHITECTURE

The New York *World* apparently failed to receive a similar letter addressed to it, but it published the following editorial:

Harold Van Buren Magonigle

In a letter to the *Herald Tribune*, Henry H. Saylor, editor of ARCHITECTURE, takes that paper to task for its failure to mention in its reports of the dedication of the Liberty Memorial in Kansas City the name of the architect who designed it. He should have made his indictment more inclusive. We have been looking over the files for the past week and we fail to find one local paper which published this important

(*Continued on page 61, Text Section*)



Mr. Magonigle conceived, drew and finally modelled the sphinx-like creatures, "Memory" and "The Future," for his Liberty Memorial. The final model was at quarter scale.

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IT was sound business for the builders of The Harvard School of Business to use Master Mix in the cement and mortar work of their new buildings.

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THE EDITOR PRESENTS:

(Continued from page 31, Front Advertising Section)

information. The correspondents were so busy telling about the President, what he said and what he didn't say, when he got up and when he went to bed, that they forgot almost everything else.

We hereby make belated reparation for the omission. The architect is Harold Van Buren Magonigle, of New York. He has had a long and distinguished professional career, having designed numerous public buildings of artistic importance and having received frequent recognition of his achievements. The Liberty Memorial, according to those who have seen it, is one of the finest specimens of architecture to be found in this country. And if it seem strange that a man of such eminence should be so roundly neglected, all that can be said is that he suffers the usual fate of an architect. News, inevitably, is chiefly concerned with those on hand to have their pictures taken. The architect, being invisible, is left out merely because nobody thinks about him. In some ways it is unfortunate; but since an architect of merit rarely lacks for appreciation from those who are competent to judge his work, perhaps in the long run it makes little difference.

The following is from the General Director of Plans and Survey for the Regional Plan of New York and its environs:

Dear Sir:

I was interested in reading your letter in to-day's *Times* on the subject of the lack of recognition of architects. The Kansas incident which you quote is by no means an exception of the treatment which the architects and the engineers are given in connection with the products of their brains.

I do not agree with you that it is lack of interest on the part of people, because I find that people in general are really interested in the authors of creative works. I am afraid the truth is that the architects and the engineers themselves have not the moral courage to demand proper recognition. They should get together and see that this is given. It is denied them by those interested in the political, commercial, or financial side of their work. There are politicians who have their names associated with every architectural or engineering scheme, as if they themselves were the authors. To my mind this is nothing less than dishonesty and it should be exposed as such. Until those who design structures demand that their names shall be associated with their own plans in the case of smaller municipal activities, we shall not have men like Mr. Magonigle properly recognized when they design a great memorial.

My only reason for writing is to suggest to you that the professional groups and not the public are blameworthy for the present condition. Professions in Europe have made the public interested in their creations.

Sincerely yours,
Thomas Adams

Here is a sympathetic expression of opinion from a civil engineer:

Dear Mr. Saylor:

You have performed a distinct service in writing the New York *Times* about the omission of Mr. Magonigle's name in all of the elaborate ceremonies incident to the Kansas City War Memorial dedication.

I do not suppose there is one person in one million of our population—outside of the profession itself—who could name five of America's great architects. Professional men all over the world seem destined to go through life without any recognition of their remarkable services to humanity in thousands of different ways.

Yours very truly,
Hugh L. Cooper

Mr. Knowles's letter reminds us that this is not an isolated case; it is typical of the public's attitude:

My Dear Mr. Saylor,

I can but voice my appreciation of the care and pains taken by you in your letter to the *Herald Tribune*—"The man who designed it."

You have put your finger upon the root reason, "the bald truth" for such neglect, I believe.

"In architecture the name of the donor, the owner, and often the contractor are blazoned abroad. Usually that of the architect is discreetly omitted"—John V. Van Pelt.

A church was recently dedicated in Jersey City, lauding and magnifying everybody excepting the architect, whose name was not mentioned.

When I read the account of the Kansas City Memorial I felt particularly indignant that Mr. Magonigle's name was not mentioned as its author.

Sincerely yours,
Wilbur S. Knowles

What is to be done about it? Has any one a constructive suggestion—a better one than that received from one business-seeking press agent, who suggested that the only way out was to hire him or one of his kind?

IN THIS ISSUE

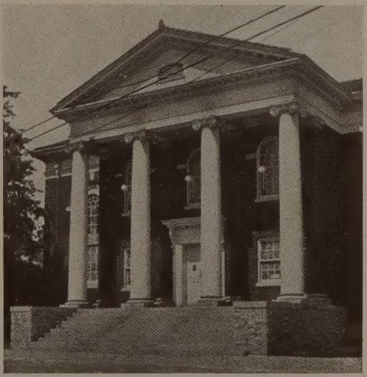
The three houses shown on pages 30–36, one designed by Chapman & Frazer and the other two by Kilham, Hopkins & Greeley, form a group upon a semicircular lane leading off a larger thoroughfare in Cambridge. The land at this point being rather deep, with considerable fall to the next street, the lane was introduced as a convenient means of utilizing more of the rather valuable space. The house that has been remodelled set the key for the other two.

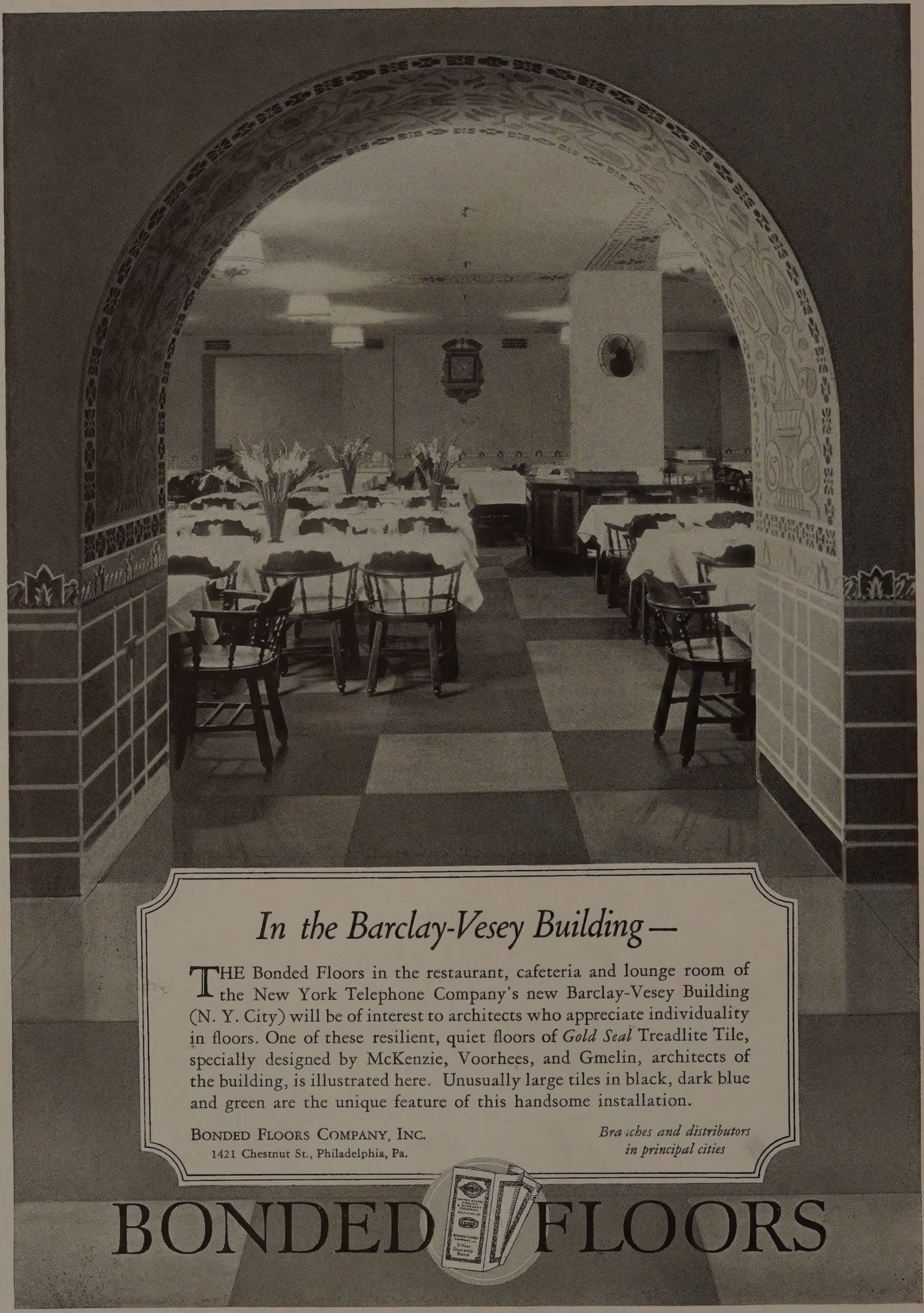
J. H. Phillips is one of New York's younger architectural generation. We published a little Elizabethan theatre of his in Montclair, N. J., September, 1922, and a number of his country houses since that time. Mr. Phillips was for some years with Welles Bosworth, Architect.

OUR TYPOGRAPHY

November appeared in an entirely new type dress, which, with minor improvements, is continued in the present issue. We believe you will agree that the new type face, a size larger than the old, not only is more easily read but bears a better proportion to the page. The titles have been considerably enlarged, and the authors' names given greater prominence. The drawn border of the Contents page and the drawn headings throughout have been abandoned in favor of a purely typographical arrangement, which we venture to believe is more in keeping with the best traditions of the printed page.

FOLLOWING the publication of Mr. O'Donnell's article on Asher Benjamin and his handbooks, a number of letters have come in, indicating an unusual interest in this subject. The accompanying illustration is of a church porch by Frank L. Smith, architect, which he says takes its proportions directly from Asher Benjamin.





In the Barclay-Vesey Building—

THE Bonded Floors in the restaurant, cafeteria and lounge room of the New York Telephone Company's new Barclay-Vesey Building (N. Y. City) will be of interest to architects who appreciate individuality in floors. One of these resilient, quiet floors of *Gold Seal* Treadlite Tile, specially designed by McKenzie, Voorhees, and Gmelin, architects of the building, is illustrated here. Unusually large tiles in black, dark blue and green are the unique feature of this handsome installation.

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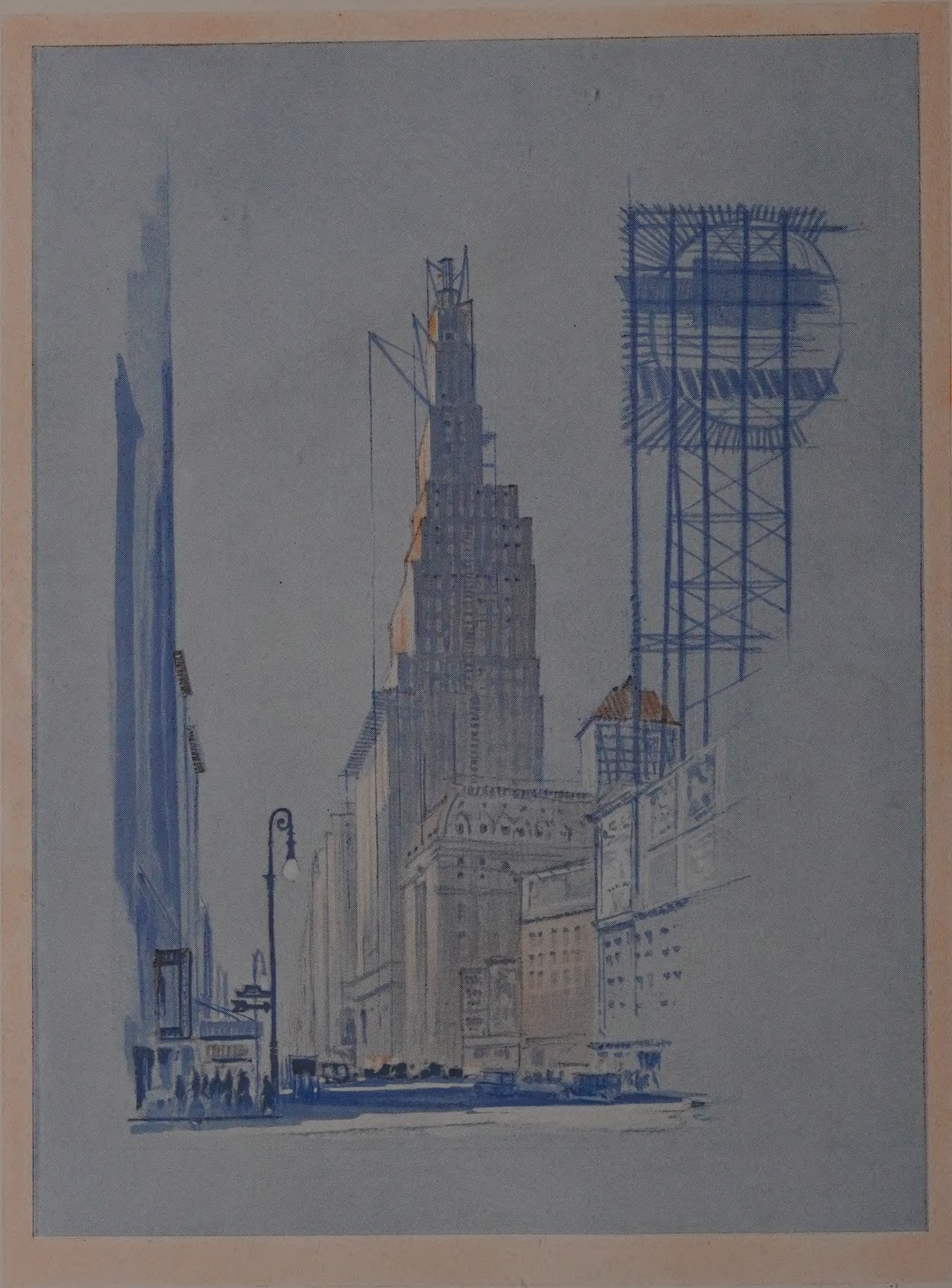

Times Square from the Fifties
[Architecture *Frontispiece*]

Sketch by Gerald K. Geerlings